

NATIONAL CHURCH HARMONY,

DESIGNED

FOR PUBLIC AND PRIVATE DEVOTION,

IN TWO PARTS.

MUSIC ARRANGED FOR THE ORGAN AND PIANO FORTE,

BY INTRODUCING SMALL NOTES.

EDITED BY N. D. GOULD.

SECOND EDITION.

BOSTON:

LINCOLN AND EDMANDS.

S. NOBSE, BANGOR; GLAZIER & Co., HALLOWELL; A. HYDE & Co. AND S. COLEMAN, PORTLAND; DORR & HOWLAND, WORCESTER; S. BUTLER AND SON, NORTHAMPTON; A. S. BECKWITH, PROVIDENCE; D. F. ROBINSON & Co., HARTFORD; COLLINS & HANNAY, AND D. FELT, NEW YORK; BENNETT & BRIGHT, UTICA; FRENCH & PERKINS, PHILADELPHIA; CUSHING & SONS, & J. JEWETT, BALTIMORE; WM. RILEY, CHARLESTON; HUBBARD & EDMANDS CINCINNATI.

1832.

1832 Gc

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3 Forgotten Tunes of 1769 Are Sought

BUFFALO, Feb. 28. (AP)—Wanted: Three forgotten tunes, which Washington may have hummed when he went courting, so a musical grandfather's clock built about 1769 may be restored.

The tunes are "Address to Sleep," "Seaman's Hymn" and "Lady Anthem." The Library of Congress searched for them in vain and if you know anything about them, the Grosvenor Library of Buffalo wants to hear from you.

C. H. ...

4/10/22 Feb. 1922

1832

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PREFACE.

IN presenting this work to the public, the Editor believes that its improvements and additional music, justify him in adding it to the valuable collections of music now in use. He wishes simply to mention a few of the merits of the book, sensible that on them will depend the success of the volume, in a christian and enlightened community.

1st. As the use of the Organ and Piano Forte is becoming common in houses of public worship, and in families; and as few have the opportunity to become so versed in the science of Music, as to be able to play the harmony, even of plain psalmody, from *figures*, it is deemed necessary to devise some method of placing it before the performer on the staff, in such a manner as to be plain and familiar; and this too without confusing the vocal parts. It is believed that the new plan here adopted, of introducing harmony on the Base and Treble staff, in *small notes*, will meet with general approbation, and that this improvement alone, is sufficient to ensure the book a grateful reception.

2d. The metrical tunes are so arranged, that on most of the pages will be found two of different character, on such relative keys as will enable Choirs to pass readily from one to the other, when the sentiment of the words of the same hymn require music of different characters. This convenience must be very obvious.

3d. The conciseness and clearness of the Rudiments—the adaptation of additional words to the common tunes, to give variety, and prevent Scholars from learning Time, Accent, Tune, Words, &c. by rote,—must be an advantage readily perceived by teachers and choristers.

4th. The book is divided into two parts, for the purpose of distinctly introducing occasional pieces, peculiarly calculated to interest singers in cultivating skill in execution, time, expression, &c. which owing, to the necessary sameness in psalmody, cannot be exercised to the degree which is requisite to perform even plain church music with decision and independence. In selecting the common tunes for the *First Part* we have had regard to *quality*, rather than *quantity*,—believing that a multiplicity of them tends rather to confuse than assist the leader of singing; and that frequently in attempting to learn too many tunes, few are learned so thoroughly, that they can be properly applied to other words than those set to the music.

5th. The publishers by stereotyping the work have determined that the music in this collection shall remain subject to no change except the addition of tunes and correction of mistakes which may possibly occur.

6th. It is believed that there is in this collection a larger proportion of music which has never before been published, than has been inserted in any other compilation of the kind now in use.

In the selection of the Tunes, it has been our object to accommodate the whole to the wants not only of the city, but of the country in general. Whether the selection and arrangements be judicious or not, the public must decide. The great labor of preparing the work in its present form, and the liability to have typographical errors escape the eye, owing to the multiplicity of notes, must be obvious to every one.

Tunes that have long been treated as public property, and harmonized differently by different compilers, and even by the same compilers, have been published in the form in which we thought they had by long practice become most familiar to the public,—and we would gladly give credit to every individual who claims the harmony, we have quoted, if we knew positively where it was due. We perfectly agree in regard to the alteration of correct familiar tunes, with a celebrated European musician, when he says, “That the alteration of a single note even in the Base, in a tune made familiar to the ear and memory, by long practice, will instantly disturb, if not dissipate the devotion of a whole choir, and congregation.” And experience has taught us, that in common choirs, without an organ, it requires more labor to unlearn one such note, and substitute another, than to learn an entire new tune.

The Editor with pleasure acknowledges his obligations to Messrs. Hansen, Heinrich, Zeuner*, Webb and Paddon,—Professors of Music in Boston, for their contributions to these pages; for these compositions and others heretofore presented by these gentlemen to the American public, the friends of Music cannot but feel grateful.

The Music in the *Second Part* is generally presented as written by the authors themselves. In a few instances words have been changed for the purpose of making them useful, and appropriate on particular occasions.

Chants have been omitted in this work; not because we do not admire this species of music, but because we know that almost every book published of late, has contained more or less of them. If, however, other editions of this volume should be called for, the public may expect an additional part of this species of Music.

It is our hope, that the arrangement of rudiments and tunes, and the selection and style of the Music, will give the volume a place among the many valuable works already published. We also trust that it will assist in exciting an interest in the pleasing and important part of public worship, for which it is designed; and be instrumental in preparing many to continue this revealed employment of singing praises to God and the Lamb in heaven.

Boston, May, 1832.

* This gentleman has lately published a volume of Original Music, consisting principally of Anthems and Chants, which will be found a rich treat to the lovers of refined Music.

NOTICE TO THE SECOND EDITION.

THE Publishers' anticipations of the sale of this work have been more than realized. Fifteen hundred copies have been sold in two months. The Editor has corrected this Second edition,—which is now presented to the public, with his thanks, and with the determination of the Publishers to render the style of the work equal to the patronage it is receiving.

Boston, Aug. 1832.

INTRODUCTORY RULES.

I shall first give a definition of certain words used in Music, that they may be understood when they occur in these introductory rules. On account of different words being used by different authors, and sometimes by the same authors, to convey the same meaning, it seems to be necessary that every compiler should give information what he means by the terms he uses.

- Staff*,—Five parallel lines.
Notes,—Characters written on the Staff, to represent sound.
Tone,—The distance from one note to the next, above or below, sometimes implies quality of voice, as good and bad tone.
Whole Tone,—The greatest distance from one note to another.
Semi-Tone,—Half the distance of a Tone.
Pitch,—Implies the degree of depth, or height of a sound.
Octave or Eighth,—Is eight successive notes either rising or falling.
Time,—Implies the duration of a single sound, or a succession of any number of sounds.
Interval,—Is the distance, reckoned either by tones or semitones, from any given note to another.
Unison,—Two notes on the same letter and pitch sounded at the same time.
Consonants,—Are notes situated on different parts of the octave, which when sounded together, are pleasing to the ear.
Dissonants,—The reverse of Consonants.
Melody,—Is the succession of sounds on the Staff, so as to make a Tune.
Part,—Includes the notes, &c. written on a Staff.
Harmony,—Is the combination of different parts.
Diatonic,—Scale, regular rising or falling of the Octave.
Chromatic,—The Octave rising or falling by Semi-tones.

- Air*,—Is the leading or governing part of Harmony, sometimes called Melody or Soprano.
Transposition,—Is the removal of the notes of a part or tune higher or lower on the Staff.
Gamut,—Shews the situation of notes and letters on the Staff.
Rest,—Is a character valued in *time*, but not in *sound*.
Key note,—Is a note which determines the spirit of the tune.
Mode,—Is applied to time and Key.
Intonation,—Is the making sounds correct, and correct intervals.
Solfeggio or Solfaing,—Is the application of certain syllables to notes in singing.
Governing Note,—One from which all others are reckoned.
Base,—The lowest male voice.
Tenor,—Medium, male voice.
Treble,—Highest female voice.
2d Treble,—Lowest female, or highest male voice.
Strain,—A line or sentence of a piece of Music.
Solo,—A single part.
Duet,—Two parts.
Trio,—Three parts.
Round,—Two or more voices commencing a word or line after each other, and following at the same distance.
Tonic,—Applied to the Major and Minor Key.

WITH A CONCISE EXPLANATION.

Staff. (No. 1.) <i>sol la fa sol la MI fa sol la fa sol</i>	Notes. (No. 2.)					
	Semibreve.	Minims.	Crotchets.	Quavers.	Semiquavers.	Demisemiquavers.
<i>re mi fa sol la SI do re mi fa sol</i> Lines and Spaces on which Music is written.	Longest note used in Music.	Half the length of the Semibreve. 2	Half the length of the Minim. 4	Half the length of the Crotchet. 8	Half the length of the Quaver. 16	Half the length of the Semiquaver. 32
* Pronounced—rae, mee, fa, sol, la, see, doe.						

CHARACTERS and MODES OF TIME.

COMMON TIME.

(No. 3.) Bars.	Double Bar.	(No. 4.) Brace.	(No. 5.) Leger Lines.	(No. 6.) Clefs.	(No. 7.) 1st Mode.	2d Mode.	
Divide the notes of a tune into equal measures.	Divides lines and sentences.	Connects the parts sung at the same time.	Added when notes are out of the limits of the staff.	Clefs are used to distinguish one part from another.	Sign	Measure. 4 Beats in a Bar.	Measure. 2 Beats in a Bar.

TRIPLE TIME.

COMPOUND TIME.

TRIPLE TIME.				COMPOUND TIME.				(No. 8.) Close.	
3d Mode.	1st Mode.	2d Mode.	3d Mode.	1st Mode.	2d Mode.	3d Mode.	1st Mode.	2d Mode.	3d Mode.
Sign.	Measure. 2 Beats.	Sign.	Measure. 3 Beats in a Bar.	Sign.	Measure.	Sign.	Measure. 2 Beats in a Bar.	Sign.	Measure.
									Is placed where the tune ends.

(No. 9.)						(No. 10.)	(No. 11.)	(No. 12.)	(No. 13.)
Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.	Bar Rest.	Sharp.	Flat.	Natural.
In the division of the time by bars, Rests have the same value, as the notes they represent.						Fills a measure in all modes of time.	Placed before a note raises it half a tone.	Lowers a note half a tone.	Restores a note that has before been flatted or sharpened.

(No. 14.)			(No. 15.)		(No. 16.)	
Marks of Addition.			Double Dots.		Marks of Diminution.	
Dots placed after notes add one half to their original length.			Add three fourths.		Figures 3 and 6 placed over the same number of notes, reduce 3 to the time of 2 of the same kind.	
					Suspension of time and prolongation of sound.	

(No. 17.)	(No. 18.)	(No. 19.)	(No. 20.)
Marks of Distinction.	Repeat.	Double Ending.	Slurs.
Notes under them to be sounded short and with energy.	Placed at the beginning and end of the music to be sung twice.	Note under 1, to be sung before repeating; under 2 at repeating.	Connect notes that are sung at one word or syllable.

(No. 21.)	(No. 22.)	(No. 23.)	(No. 24.)	(No. 25.)	
Choice Notes.	Leading Notes.	After Notes.	Syncopation.	Swell.	Diminish.
Either or all may be sung at the same time.	Small notes that take their time from the following note.	Take their time from the preceding note.	Note commencing on the unaccented part of the bar.	Their form shews the manner of sounding notes, and expressing sentences.	

70.22

Names of the NOTES on the Staff for the G and F Clef, when the different SIGNATURES are applied.

Signature:

MI or SI* is on B when there are neither Flats
or Sharps.

Treble Gamut.		Bass Gamut.		Treble or G Clef.		or		or		or		or		or Sharps.	
A—1st Leger above.	B 1st Leger above.	A—1st Leger above.	C 1st Leger above.	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa
G 1st Space above.	B 1st Space above.	A—5th Space above.	C 1st Space above.	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi
F 5th Line.	C 4th Space.	G 4th Space.	E 4th Space.	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re
E 4th Space.	G 4th Space.	F 5th Line.	C 4th Space.	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do
D 4th Line.	E 4th Line.	D 4th Line.	F 5th Line.	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI
C 3d Space.	E 3d Space.	C 3d Space.	E 3d Space.	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re
B 3d Line.	D 3d Line.	B 3d Line.	D 3d Line.	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi
A 2d Space.	C 2d Space.	A 2d Space.	C 2d Space.	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do
G 2d Line.	E 2d Line.	G 2d Line.	E 2d Line.	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa
F 1st Space.	A 1st Space.	F 1st Space.	A 1st Space.	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi
E 1st Line.	G 1st Line.	E 1st Line.	G 1st Line.	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re
D 1st Space below.	F 1st Space below.	D 1st Space below.	F 1st Space below.	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do
C—1st Leger below.	E—1st Leger below.	C—1st Leger below.	E—1st Leger below.	MI—SI	la—la	sol—sol	fa—fa	la—mi	sol—re	fa—do	MI—SI	la—la	sol—sol	fa—fa	la—mi

No. 31.

[illegible]

Base Staff divided into Semitones.

Relative situation of the F and G Clef.

Treble and Ten- or Staff divided into Semitones

Scale of reference to
shew the effect of Flats
and Sharps. No. 33.

Names of the several intervals in an octave above and below B. **No. 33.**

Technical appellations to the several distances from the Major and Minor Tonic in the Diatonic Scale

Plate IV. The Governing Note, Major and Minor Tonic, as removed by Flats and Sharps.

G Clef. $\begin{smallmatrix} \text{♩} \\ \text{♩} \end{smallmatrix}$	\sharp	$\sharp\sharp$	b	b b	$\sharp\sharp\sharp$ or b b b b	$\sharp\sharp\sharp\sharp$ or b b b b
F — fa — fa — E . lu mi .	E .	E .	Major — F — MI or SI E .	F —	F —	F —
D — sol — re —	D —	Major — D — MI or SI C .	Minor — D —	D —	D —	Major — E — MI or SI D E Major .
Major C . fa do B — MI or SI	C .	Minor — B —	C .	C .	C D .	Minor . C . C Minor
Minor A . la . la	A .	A .	B . A .	Major . B MI or SI A .	B .	B .
G — sol — sol —	Major — G — MI or SI F	G .	G —	Minor — G —	Major A . Minor SI G A Major	G A .
F . fa . fa E — la — mi —	Minor — E —	F .	Major F MI or SI E —	F .	Minor F F Minor	F .
		E .		F .	E .	Major — E — Minor SI D E Major

Examples of Errors in Singing.

Luton. *Sound without articulation.* **Brentford.** *Consonants misplaced.* **Peterboro'.** *Improper after notes.*

With all my pow'rs of heart and tongue. Bu - rie - din sha - dowsof the nigh - - two &c. Once more my soul the ri - i - si - ing day
With all my pow'rs of heart and tongue. Bu - ried in shadows of the night We &c. Once more my soul the ri - - sing day

Old Hundred. *2d. Line, Improper leading and after notes* **Luton.** *1st. Line. Double accent*

A-and a-as thy-e glo-o - re-e fi-lls the ski And as thy glo - - ry fills the sky With aw-all my pow-ours of hea-art and to-ongue
With all my pow - 'rs of heart and tongue

Meriden. *Forced accent by the situation of notes.* **Uxbridge.** *Notes and syllables divided into couplets.*

Oh for the eye of faith di vine, To A tanchor - laidre - motefrom - home - - Toi - - lingl crysweet spir - it come
At anchor laid, re - mote from home, Toi - ling, I cry, sweet spir - it come

*Words of and to

PLATE V.

EXERCISES FOR THE VOICE, AND BEATING TIME.

Major. 1st. 2d. 3d. 4th. 6th. 7th. 8th. 9th. Minor. 10th. 11. 12. 13. 14.

1 2 3 4 5 6 7 8 9 10 11 12

The school may be divided into two divisions, each taking the part most convenient for their respective voices, and proceed together, beating the time and sounding the notes on the staff he commences with. Either of the bars of the 13th or 14th Lesson may be taken to commence an octave on some convenient pitch, keeping the same number of notes each degree rising and falling.

N. B. f— for the falling, and r— for the rising beat, ■ where to take breath.

No. 1. Staff.

Question. What are musical characters written upon? *Answer.* Five lines and four spaces, called a Staff.

Q. What is the use of these lines and spaces? *A.* They determine the pitch of sound, or notes, by their situation on the Staff.

No. 2. Notes.

Q. How many kinds of Notes are there? *A.* Six.

Q. What are they called? *A.* Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

Q. Which is sounded the longest? *A.* A Semibreve.

Q. How many Minims is a Semibreve equal to? *A.* Two.

Q. Is the relative proportion the same between each note, in the order they are mentioned? *A.* It is—2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers, being equal in value to one Semibreve.

Q. What is meant by value? *A.* The duration of time the note is sounded.

Q. How is its length known? *A.* By its form.

Q. What Letters are applied to the Octave? *A.* The first seven of the alphabet, A, B, &c.

Q. What is the use of these Letters? *A.* In vocal music they are used as references; in regard to the pitch of notes, they being always on the same lines and spaces. For players on Instruments, they direct to holes, strings or keys to be used.

No. 3. Bars.

Q. How many kinds of Bars are there? *A.* Two; Single and Double.

Q. What is a Bar? *A.* Perpendicular lines drawn through the Staff.

Q. What is the use of a Single Bar? *A.* It divides the notes of a tune into equal Measures.

Q. What is Measure? *A.* It is the division of notes or rests of

different value, so that the space between every two bars shall contain an equal value to some given note, which is called a *Measure* note.

Q. What is the use of a Thick or Double Bar? *A.* It is placed at the end of a line of Poetry, and of a Sentences in Prose.

No. 4. Brace.

Q. Where is a Brace placed? *A.* At the beginning of a tune, connecting the parts sung at the same time.

Q. How many parts are generally connected in Psalm Tunes? *A.* Four.—Base, Treble, Second Treble, and Tenor, placed in the foregoing order, beginning at the lowest.

No. 5. Leger Lines.

Q. For what purpose are Leger Lines used? *A.* To preserve the order and distances of notes placed out of the compass of the Staff, their distances above and below being the same as the lines of the Staff.

Clefs.

Q. What is the use of a Clef? *A.* Clefs, placed at the beginning of a tune, are used to distinguish one part from another.

Q. How many kinds of Clefs are used in Psalmody? *A.* Two.

Q. What are they called? *A.* Base and Treble, or F and G Clef.

Q. Why termed F and G? *A.* Because they are placed on those letters. Treble voices sound a note on a given line an octave higher, than a Tenor voice, and thus the harmony is arranged.

Q. Are these Clefs stationary? *A.* They are.

Q. Do you find any other Clefs used in Music? *A.* The C Clef was formerly used for the Alto;—and is now frequently used in secular music, in the body of tunes, where the notes used would go far out of the compass of the Staff.

Q. Why is it then used? *A.* Because by removing the Clef, or placing it above or below its usual place C, it carries the whole body of the notes on the Staff along with it, for instance; several notes in the Tune are placed on C, D, E, which would be above the Staff on

the first and second leger line—by introducing the G Clef, it would place the same notes and pitch on the 3d space, 4th line, and 4th space; and this principle may explain the F Clef being used for voices on a low pitch, that notes within the compass of the voice may be brought within the compass of the Staff; that is, a note on the first space in the Bass would with a G Clef, be on the 2d leger below the Staff.

No. 7. Modes of Time.

Q. What is the use of Modes of Time? *A.* They denote the value of the notes between the Bars; the time or movement of the tune, and the method of regulating the time, and accent.

Q. How many kinds of Time? *A.* Three.—Common, Triple, and Compound.

Q. How are they measured? *A.* Common by even numbers. Triple by odd numbers, having three notes to fill a bar, and three beats in a bar. Compound Time is so called, because it partakes of the Common and Triple, having even beats to a bar, but odd notes to a beat.

Q. How many Modes of Common Time? *A.* Three.

Q. What are the Characters used to designate them? *A.* 1st, C; 2d, C with a bar through it; 3d, the figures $\frac{2}{4}$.

Q. What is the Measure Note, or value of notes, between the bars in Common Time? *A.* Two first a Semibreve, the third a Minim.

Q. What is the Measure Note in each Mode? *A.* 1st, dotted Semibreve; 2d, dotted Minim; 3d, dotted Crotchet.

Q. How many Beats in a Bar? 1st, four; 2d and 3d but two.

Q. What do you understand by the Figures which are used to represent Modes of Time? *A.* The lower figure shows how many parts the Semibreve is divided into, and the upper one how many of those parts fill a Bar, that is $\frac{2}{4}$ 4 Crotchets are equal to a Semibreve, and 2 of the same fill the Bar.

Q. How many Modes of Triple Time? *A.* Three. 1st, $\frac{3}{2}$; 2d, $\frac{3}{4}$; 3d, $\frac{3}{8}$.

Q. How do you know the two Modes of Compound Time? *A.* By the figures $\frac{6}{4}$ and $\frac{6}{8}$.

Q. What is the measure notes in these two Modes? *A.* 1st, a dotted Semibreve; 2d, a dotted Minim.

Q. What are the motions of the hand in keeping time where there are four beats? *A.* 1st, the ends of the fingers rested; 2d, the whole hand; 3d, hand raised to the ends of the fingers; 4th, the whole hand raised. (See Plate No. V.)

No. 8. Close.

Q. Does a tune always end where the Close is placed? *A.* Not always; the letters D. C. or *Da Capo*, or some other directions may be given at the close, to repeat and end with some other strain of the tune. Rounds, end where a hold or pause is placed over the notes.

OCCASIONAL CHARACTERS. Plate II.

Q. Rests are characters which bear the same proportion in the time as the notes they represent, and are always used to fill the Bars of those parts that are occasionally silent, in the performance of a tune.

Q. What Rest fills a Bar in all Modes of Time? *A.* The Semibreve Rest is called the Bar Rest.

No. 10, 11, 12. Sharp, Flat, & Natural.

Q. What is the use of a Sharp? *A.* When set before a note raises it a semitone.

Q. What effect has a Flat? *A.* Set before a note lowers it a semitone.

Q. How far does a Flat or Sharp have influence when set before a note? *A.* On the notes which follow in the same bar, on the same line or space.

Q. What their effect, and what are they called, when placed at the beginning of a tune? *A.* They are called the Signature, and have effect on all the notes on the line or space on which they are placed, through the tune.

Q. Have they any other effect? *A.* Yes, they remove the *M*

er SI, one of which is the governing note in Music, according to the syllables made use of by the learner—See No. 4. Plate I.

Q. Where do you find the governing note in the several Signatures? *A.* Where there are neither Flats nor Sharps, *M* or *S* is on B. If B be Flat *M* or *S* is on E, &c. (See Plate III. No. 26.)

Q. Where, in the Octave, are Flats and Sharps introduced? *A.* The Sharp on the upper, and the Flat on the lower note of a semitone.

Q. Why? *A.* Because if you reverse it, the order destroys the interval, by running two notes into one, and leaving an interval of three semitones, either above or below it.

Q. What is the use of the Natural? *A.* It restores a note made flat or sharp to its original sound.

No. 11, 15, 16. Marks of Addition, &c.

Q. What is a mark of Addition? *A.* A Dot or Period.

Q. How much does a Dot add to a note or rest? *A.* One half its original length.

Q. What is a dotted Semibreve equal to? *A.* Three Minims.

Q. How much does a double dot add to a note. *A.* Three fourths to its original value.

Q. What is the mark and use of the character that diminishes the time of notes? *A.* Figures 3 or 6, placed over as many notes reduces three notes to the time of two, and six notes to the time of four.

No. 17, 18, 19, 20. Choice Notes, Pause, Staccato, &c.

Q. How are notes sung which have a Staccato Mark placed over them? *A.* Distinctly—making the note shorter than the usual time, and a short rest after, to make up the time.

Q. What the use of a Hold? *A.* It gives Liberty to the performer to protract the sound of the note beyond its usual length.

Q. Does the hand continue its motion while the sound is protracted? *A.* No—the motion is suspended, or the hand rests for the voice; but Staccato'd notes may be made shorter than their true time, and a rest substituted for sound, while the time is kept regular.

Q. What is the use of a Hold in music called Rounds? *A.* It shews where the parts meet together.

Q. Are there any notes in Psalms, &c. which performers take the liberty to make a Hold, when the mark is not placed over the note?

A. Yes, the last note of each line of verse.

Q. Are there any exceptions? *A.* Where a rest follows the last note in a line, and where the sense forbids it.

Q. Where is a Repeat placed? *A.* At both ends of the part of a time to be sung twice.

No. 21, 22. Double Ending and Slur.

Q. What is a Double Ending? *A.* Figures 1 and 2, placed over the last notes of a time that repeats.

Q. How are they sung? *A.* The note or notes under figure 1, are sung before repeating, and those under figure 2, at repeating, omitting the note under the figure 1, unless connected by a slur,—when both are sung the last time.

Q. What is the use of a Slur? *A.* It connects notes which are to be sung at one word or syllable.

Q. Is there any other method of connecting notes? *A.* A straight mark connecting the feet or stems of the notes, answers the same purpose.

Q. How are notes performed connected by a Slur, which stand on the same line or space? *A.* As one note.

No. 23, 24, 25. Formation of Sounds.

Q. What do you understand by the Swell, &c. *A.* Their forms represent the manner in which the notes under them, should be sounded; the Swell being proper for all notes of any considerable length.

Q. On what part of a bar is an Appoggiature placed? *A.* The Appoggiature on the accented part, and the After Note on the unaccented.

Q. What proportion of time do they occupy? *A.* They borrow their time from the note to which they are connected, and are divided between the two at the pleasure of the performer.

Q. What do you understand by Syncopation? *A.* It is when notes in a bar are so situated, that a note commences on the unaccented, and ends on the regular accented part of it.

Q. What is a Trill? *A.* It is the making of a note many shorter ones on the same line or space, and the next above or below. It is classed among the graces in musick—unnecessary in psalmody, not easily executed so as to be graceful, nor described or taught but by example.

No. 26. Natural or Diatonic Scale.

Q. What do you understand by the Diatonic Scale? *A.* It is a succession of sounds, which nature seems to have produced.

Q. Are the seven notes at equal distances one from another, in the progress of rising and falling the octave? *A.* Two of the seven are but half the distance, of the other five. (See Scale of Reference Plate III. No. 30.)

Q. What are the distances called? *A.* Semitones.

Q. What letters are applied to these notes? *A.* The first seven of the alphabet.

Q. In solmization or solfaing, what words or syllables are used? *A.* Formerly the following syllables were applied to the seven letters, fa, sol, la, fa, sol, la, mi; but the modern and more convenient method is by applying the syllables do, re, mi, fa, sol, la, si; pronounced doe, rae, mee, faw, sole, law, see.

Q. Why the better method? *A.* Because a different syllable is applied to each of the seven notes, so that from any given letter or syllable, above or below, when the same letter or syllable occurs again, another octave is known to commence.

Q. Are the Letters always on the same lines and spaces in each part? *A.* They are,—although by the application of a flat or sharp, we say the letter is raised or flattened a semitone; but the letter remains stationary, while the pitch of the note only on the line or space with it is removed.

Q. In solfaing, are the same syllables always applied to the same lines and spaces? *A.* They are not, but are removed on the staff by flats and sharps, called the signature, placed at the beginning of a tune.

Q. Do these syllables always stand in the same relative situation? *A.* Always—The signature removing the governing note, all the notes in the octave follow it.

Q. Which is the governing note *A.* *MI* or *SI*.

Q. When there are neither flats nor sharps at the beginning of a tune, where is the governing note. *A.* (See Scale Plate III, No. 28.)

Q. What are the names of the notes above the governing note? *A.* Do, re, mi, fa, sol, la—or (fa, sol, la, fa, sol, la.)

Q. What below? *A.* The same syllables reversed, la, sol, &c.

Q. Where are the Semi or half tones found? *A.* Between the letters B, C, and E, F. (Plate IV.)

Q. Are they always found between these letters? *A.* They are not, but are liable to be removed by Flats and Sharps, to any other letters.

Q. On what letter does the octave in the Major Scale commence?

A. On C. (Plate V.)

Q. Where in the Minor? *A.* On A.

Q. In rising an octave, are the letters permitted to remain natural? *A.* All in the Major, but in the Minor the 6th and 7th are raised a semitone ascending, but descending assume their original tones and names. (See Plate V. No. 10.)

Q. Are the names of the notes changed in any instance? *A.* The notes that are raised in the Minor Scale are usually called *Fi* and *Si*.

Q. Why? *A.* Because in using those syllables the right tone is more readily produced than by calling them their usual names.

Q. If there are but seven letters used, how do they form an eighth or octave? *A.* By adding the first note of the next octave; that is, when passing to any extent above or below any given note, every eighth note is the same as the first—therefore when we have sounded seven notes we have made all the different notes, and when the eighth is sounded, it is rather the commencement of another octave, than the conclusion of the first.

Q. How do you count distances or degrees? *A.* From any given note or Tonic, count that and the lines and spaces between, including also the last note.

Q. What is the distance from a line to a space, or a space to a line? *A.* A Second.

Q. What is a Second called? *A.* The Super-tonic, from its being next above the Tonic. (See Plate III. No. 34.)

Q. How do you know the other distances, and what are they called? *A.* From one line or space on which the Tonic's found, to the next, is a Third, called Mediant.

Q. Is this an important interval? *A.* It is; because on it depends the nature of the mode, reckoning from the Major or Minor Tonic.

Q. Repeat the other distances in the Octave from any given Tonic. *A.* From a line to second space, or space to second line, is a Fourth, called the Subdominant. From line to third line, or space to third space, is a Fifth, called the Dominant. From line to third space, or space to third line, is a Sixth, called the Submediant. From line to fourth line, or space to fourth space, is a Seventh, called the Subtonic or Leading Note. (See Plate III. No. 31.)

Q. Why is the Sixth and Seventh, in the Minor Mode or Key, sharpened? *A.* The seventh is the leading note to the octave, and requires but a semitone between them: the seventh being sharp'd, leaves three semitones between the sixth and seventh, which is not admissible; therefore the sixth is only raised a semitone, which before being rais'd, was but a semitone from the 5th.

Q. Are all the thirds, fifths, &c. at equal distances? *A.* They are not—a third that includes a semitone as from A to C, is called a Minor or lesser third,—including but one whole tone, and one semitone, while from C to E, are two whole tones, which is called a Major, and so with other distances—the 3d, 5th, 6th, &c. that contain the greatest number of semitones are called Major, or sharp, or greater, or perfect; and the less number, Minor, or Flat. (Plate III. No. 33.)

Q. What are we to understand by the Major and Minor Tonic or Key, and how are they known? *A.* By the last note in the Base, if it is below *MI* or *SI* it is Minor, if above, it is Major.

Q. What makes the difference? *A.* It is because the first third above the last note in the Minor Tonic, contains one semitone less, than when it ends above *MI* or *SI*—and these Tonics or thirds being a key to the harmony of the whole tune or strain, the spirit or character of the music is influenced thereby.

Q. Where do the Semitones occur in the Minor Scale? *A.* Between the 2d and 3d, and 5th and 6th, from *MI* or *SI*.

Q. Where in the Major? *A.* Between the 3d and 4th, and 7th and 8th, from *MI* or *SI*.

Q. How many Semitones are there in an Octave? *A.* Thirteen.

Q. How can that be, when we say an octave contains but five whole, and two half tones? *A.* When we speak of intervals or semitones from one given note to another, we reckon those *between*; but when speaking of notes, tones, or semitones, *contained* in any given distance; we count the first given sound one, and the next note two, &c. whereas between those notes there is but one interval.

Q. How are intermediate notes in an octave counted? *A.* The intermediate note is reckoned in the distance, both from the upper and lower note. See Octave from C to C. (Plate III. No. 32.)

Q. Supposing a note placed a fourth above the Tonic, what would be the distance from that to the octave above? *A.* A Fifth.

Q. Are other distances reckoned in the same manner? *A.* They are, so that the two distances from any given note to the last notes in the eighth or octave, make nine, the same principle is observed in counting other distances.

Chromatic Scale, or the Staff Semitones.

Q. How is the Staff divided? *A.* Into semi or half tones. See No. 29.

Q. What Scale does this form? *A.* The Chromatic Scale.

Q. Of what use is this Scale? *A.* Its principal use is, that each Semitone may form a Tonic, and retain the natural scale entire.

Q. By what means is this effected? *A.* By the introduction of flats or sharps—by which the *MI*, or governing note, may be removed to any place on the Staff, and the whole scale with it; differing only in tone or pitch. (See Plate VI.)

Q. By what number of degrees are the sharps introduced? *A.* By fifths from the *MI*, counting upwards, and fourths counting downwards.

Q. Why is F the first letter that is sharpened? *A.* Because by sharpening or raising this letter one semitone it gives place to the governing note *MI* or *SI*, and thus the scale becomes perfect, F being five degrees above the natural *MI* or *SI*.

Q. What is the next letter to be sharpened? *A.* C.

Q. Why? *A.* Because this is the first fifth above the last *MI* or *SI*, it then becomes *MI* or *SI*, and again the scale is perfect, and thus through the whole of the introduction of sharps—retaining the sharp on every preceding letter.

Q. How are the flats regularly introduced? *A.* By fourths counting upwards, and by fifths counting downwards.

Q. Why is B the first letter dated? *A.* Because it is five degrees below F, which is to be considered as *SI* or *MI* in the introduction of flats and sharps. F sharp taking the place of *SI* or *MI* in sharps, and E a semitone below F natural, taking the place of *SI* or *MI* in the introduction of flats,—thus every fourth becomes *MI* or *SI*, in flats, and *MI* or *SI*, is flatted at every regular introduction, and the next fourth up or fifth down becomes *SI* or *MI*.

Q. What is the difference between a tune with four flats and three sharps, or four sharps and three flats, the names of the notes being the same? *A.* The pitch and every note of the tune with flats is a semitone lower, than the one with sharps. (See Plate IV.)

Q. Why? *A.* Because four of the seven letters being flatted in one signature, and the three remaining left natural, in the next, being sharped in the other, makes the difference of a semitone in the whole.

Accidental Flats or Sharps in Solmization.

Q. Where accidental Flats or Sharps occur, do the notes retain their names? *A.* In order to produce correct intonation or sound

so essential to good singing, it is necessary to change the syllables applied to the notes.

Q. Why do you call the note immediately after the introduction of an additional Flat, Fa, or Fa or Do? *A.* For two reasons, first, to remedy the difficulty of making a whole tone, in passing down from Fa or Do, and calling the next *MI*. Second, because when a Flat is regularly introduced, *MI* or *SI* of the preceding signature, always becomes Do or Fa in the one which follows.

Q. What is the name of a note following an additional sharp to the signature? *A.* Si or Fi.

Q. Why is the syllable Si or Fi used, when sharps are introduced? *A.* Where the change has but a momentary effect, the right sound is easily made by substituting one of those syllables, and less likely to confuse the learner, as the other notes may generally retain their place and name.

Q. What do you do when a Natural occurs? *A.* If it is to raise a note, it is treated as a Sharp, if to depress, as a Flat.

Q. Is there no other method? *A.* There is, where the Key or Signature is changed and continues so for a considerable time, it is well to change the names of the whole of the notes, to the signature assumed.

Explanation of Musical Terms.

KINDS OF MUSIC.

Anthem,—Music set to Prose.

Chorus,—Music for a full Choir.

Duetto or *Duett*,—Two parts.

Fugue or *Fuge*,—Music in which one part falls in after another, in a similar melody.

Interlude,—Instrumental passage in a tune.

Quartetto,—A piece of music of several parts, each of which occasionally takes the leading melody.

Quintetto,—Music containing 5 parts, (see quartetto.)

Solo,—For a single voice.

Symphony or *Sym*,—For Instruments.

Tasto Solo or *T. S.*—No Chords but Unisons.

Trio,—A composition for three voices.

Tutti,—All together.

Verse,—One voice to a part.

MOVEMENT.

Adagio,—The slowest movement.

Allegretto,—Rather quick.

Allegro,—Brisk.

Andante,—Rather slow and distinct.

Andantino,—Quicker than Andante

Con Spirito,—With spirit.

Da Capo, or *D. C.*—Close with the first strain.

Fine,—The end.

Largo, or *Lento*,—Slow.

Larghetto,—Quicker than Largo.

Legato,—Notes performed close and gliding

Moderato,—Between Andante and Allegro.

Spiritoso,—With spirit.

Vigorouso,—With energy.

Vivace,—In a brisk and lively manner.

EXPRESSION.

Affettuoso,—With tenderness.

Crescendo or *Cres.*—With an increasing sound.

Diminuendo or *Dim.*—With a decreasing sound.

Dieroto,—In a solemn manner.

Dolce,—Sweet and soft.

Forte or *For.*—Loud.

Fortissimo, *Fortis*, or *FF.*—Very loud.

Grove, (see *Adagio*),—With deep emotion.

Mezza Forte, or *MF.*—Rather loud.

Mezza Piano, or *MP.*—Rather soft.

Mezza Voce,—Moderation of voice.

Maestoso,—With majesty.

Piano, *Pin.* or *P.*—Soft.

Pianissimo, *Pianiss.* or *PP.*—Very soft.

Tacit—Be silent.

PRACTICAL OBSERVATIONS.

It is deemed inexpedient, in a work designed for the Church, to enter minutely into the science of Music.

The theory and practice of Music cannot be separated; we have therefore introduced all the rules necessary to perform the Music in this and similar books, and nothing that is not absolutely necessary to be learned and understood. A celebrated vocalist once said, that "to be a good singer, a hundred requisites were necessary, and one that had a good voice, had ninety-nine of them, and the hundredth, was *sublime conception*;" which implies comprehending the musical composition, and the sentiment of the words, so as to give expression to both. How many are there who have sung the most sentimental words, time after time, without even thinking of any thing more than to sing the tune. Separate from this consideration, there are habits contracted in the manner of singing, which we are perfectly unconscious of; and are strangely unwilling to believe, or even to hear exposed, or our perfection questioned. And we are so blind, or rather deaf to them, that we are ready to see and condemn that in others, which needs repeated evidence, to satisfy us that we practise them ourselves. To detect our own inaccuracies, we should occasionally sing alone, and be candid hearers of our own performance, and we shall probably find much to condemn. If singers were not generally too proud to be told their faults, they might often correct bad habits, before they become fixed.

It is a mistaken notion, that seems to prevail among those that are about learning to sing, that if they attend school one quarter, and learn the rules well, they can then read or sing music at sight; but to acquire the art of sounding notes placed promiscuously on the staff, the voice must be directed by the eye, and nothing but long and persevering practice can accomplish it: and the earlier in life, the practice is commenced, the better. Besides the art of making the sounds of different notes, there are many other things to be attended to, which, if neglected, neither the music nor sentiment will have any effect: such are **TONE, INTONATION, TIME, ACCENT & EMPHASIS, ENUNCIATION, EXPRESSION, ADAPTATION, &c.**: which I shall endeavor to explain in a familiar manner.

Q. TONE. What is understood by this term? *A.* It is the making vocal sounds, which may either be good or bad.

Q. What is good tone? *A.* That which proceeds from the chest—free, open, round and clear.

Q. Are all capable of making sounds in this manner? *A.* All who have an ear for Music, may avoid bad tones, though all cannot make equally good ones.

Q. What constitutes bad tone? *A.* Harsh, rough, jerking, squeaking, nasal or monotonous sounds.

Q. What is the cause of these? *A.* Want of proper instruction, self-complacency, and a foolish ambition to make a noise rather than music.

Q. INTONATION. What is understood by intonation? *A.* It is the art of making and sustaining perfectly, a given sound, and to pass from that to other notes of a tune, making the distances perfect, from one note to another. This is called singing in tune.

Q. Do all persons who sing tunes, sing in tune? *A.* They do not; very many may be said to sing tunes, and are called good singers by those who value singing according to the degree of noise made: while their intonation is such, that they never can be said to sing in tune.

Q. What is the cause of this? *A.* It may have been caused by hearing incorrect singing, untuned instruments, carelessness, want of strength; but the most probable cause, is a disposition and attempt to make more noise than the organs are able to sustain, determined to be heard at all events, till the voice and ear become vitiated.

Q. What is the consequence of having such voices in a Choir? *A.* Intolerable singing.

Q. Does this make all the bad singing? *A.* There may be singing out of tune, or want of experience in the tune, but it is presumed that three fourths of the horrid gratings of Music, has arisen from false intonation.

Q. May not a whole Choir sing so as to drown or absorb such voices? *A.* Probably not, because if all but one or two of these powerful voices, have correct ears, (rather than bear the discord of the falling voices,) they will conform to them, *i. e.* of the two evils, they will choose the least.

Q. Do imperfect voices always fall from the Key? *A.* There may be an instance (of one to a thousand,) of a voice being sharp, but it is so rare, that we do not look upon it as a fault.

Q. Is the falling of voices gradual, or on some particular notes? *A.* Usually on the highest notes, but sometimes a gradual fall from the first to the last note.

Q. If individuals are unconscious of their fault, and have so much confidence in their powers of voice, how shall they be convinced? *A.* Let them take a pitch from an instrument, then sing a tune through without it, then let the instrument sound the same letter they commenced with, and if they cannot before perceive their gradual descent, and find they have lost a whole note somewhere, it may satisfy them of their error.

Q. Are not some voices treacherous, sounding notes far away from the one intended? *A.* They are. But voices that occasionally step out of the way, and return immediately, are not so much to be dreaded, as those that are continually sliding down.

Q. TIME. What is meant by time? *A.* It is the regulator of Music, but requires neither musical genius nor ear; still it is one of the most essential acquirements in the performance of Music; without it, there can be no harmony: in it all who hear participate; and, in the midst of a performance of a piece of music, confusion of time will, in an instant, change the countenances, and put in consternation a whole audience.

ACCENT & EMPHASIS. These terms may be applied to Music, or words.

Q. How is accent made? *A.* By sounding the accented note full, and the unaccented note softer; not, to sound every note loud, and laboring to sound the accented note still louder, and in this way destroying the voice as well as the music.

Q. Are Accents always regular, either in Music or words? *A.* They are not; sometimes the lines of Music commence on an accented, and sometimes on an unaccented part of the bar, and it is the same in regard to poetry. (See Plate IV.)

Q. How are these things reconciled? *A.* Whatever the situation of a note may be in the bar, if the word that applies to it requires an emphasis, it must be given. To lead learners to a consideration of this subject, in some of the tunes on the first pages of the book, some words are printed in ROMAN CAPITALS, to receive emphasis, some in *ITALIC CAPITALS*, Emphatic words on unaccented notes, and some in *small Italics* unaccented words.

Q. Does the relative situation of notes ever lead to an accent, where you would wish to avoid it? *A.* It is so where a note, which is applied to an unaccented word or syllable, is a considerable number of degrees higher than the preceding note, (See Plate IV.)

Q. Should there ever be two accents on one note? *A.* Never. (See plate IV.)

Q. ARTICULATION, OR ACCENTUATION. How are we to articulate words in singing? *A.* So far as we can, we should conform to the strictest rules of pronunciation in reading.

Q. Why can we not in all cases? *A.* It is owing to the suspension of the voice on long notes, slurs, &c. *Q.* On what letters of words or syllables, should the principal sound of the note be made? *A.* On the vowel or vowels, and the mouth closed suddenly, to articulate a consonant at the end of a word, both in slurs and long notes; for, if the mouth is closed to pronounce the consonant, before the note or slur is completed, nothing but a nasal sound can follow.

Q. What causes bad articulation? *A.* Performers are generally so intent on the notes, time, &c., that they seem to leave the words to take care of themselves, sometimes dividing the notes and words into couplets, (See Plate IV.) sometimes by carelessly joining the last letter of a word to the following word, and various other ways, as may be seen (Plate IV.) In short, it is because they merely make use of the words to *sing the tune*, as they do *fa sol la*, instead of making use of the notes, to sing the words.

Q. Why are singers so frequently in contention? *A.* The enemy of souls, if he can preach and pray, cannot sing; nothing, therefore, he so much dreads, as *harmony*, either of voice, or feeling, among a company of singers; and if a Choir have no higher motives in singing, than to *amuse* themselves and hearers, depend upon it, some false reasoning will be presented, to excite jealousies and animosities among them; and even the most frivolous circumstances, such as the good sense of the individual is assumed to relate, will be exaggerated into tremendous abuses.

Q. TEACHERS. Can any precise rules be given to Teachers or scholars, so that they can learn or teach without example? *A.* If it is hardly possible for a man to become an accomplished orator without a tutor, it can hardly be supposed he will be able to sing well, when, in addition to good reading, he has to attend to all the requisites for good singing, before mentioned.

Q. Is it necessary that a man should be a good reader in order to be a good singer or Teacher? *A.* A person may read well, and not be a good singer: a man may

teach *Music*, in itself considered, well, without noticing the words: but it cannot be expected, that any one can give expression, to the sentiment of the words, unless he understands language.

Q. In teaching, should leading notes, unprinted and unauthorized, be permitted, such as are found in (Plate IV.) *A.* By no means, if you want to have them spoken distinctly: this style of singing, belongs to secular Music, if anywhere, but such as are usually added, are those arising from false taste, or an indolent habit, making these unseen notes merely to slide from one note to another, instead of promptly speaking the note and word.

Q. Should teachers and leaders of Choirs, either with voice or instrument, move so much forward as to be distinctly heard before others? *A.* By no means; it is possible to dictate *sound* and expression, and still keep the voice in apparent time with others; and this is the grand secret of leading and teaching sacred Music.

Q. As you have not given directions what Music to apply to words that are Doctrinal, Didaetic, or Historical, permit me to ask the question? *A.* Until those who read them, learn that it is not *reason*, but *passion*, that sings, and that no additional force can be given to facts, after they are once well read, by drawing them through a tune—I can only say, sing them in the tune you can sing with the greatest ease.

Q. If a whole psalm or hymn is read, the greater part of which is cheerful and the remainder plaintive, and I select a tune for the cheerful, and just as all are prepared to commence, direction is given to omit the only words applicable to the tune selected, what is then to be done? *A.* Much can be done to accommodate tunes to words, by the manner of singing them, but if those who read them cannot tell before they commence reading, what is to be sung, and what omitted, I must refer you to them for an answer.

Q. Why do those who have learned to sing, so soon relinquish it? *A.* Because they probably say, or think—"I have done my part; I will let young people do the singing." But would the same individual dare to say the same in regard to any other religious duty? We leave this for our readers to answer.

Q. Perhaps you will say, I sing in my pew, will not that answer my obligations? *A.* If you and others sincerely believe you can render equal assistance there, then you are excusable.

Q. But is singing in the pews, no assistance to a Choir? *A.* Never; but often an annoyance, especially where those that sing do not know enough about it to desist where a solo or duet is sung.

And now, to conclude, an all important question arises, especially to the friends of Religion.—Has the practice of Sacred Music any tendency to influence those youth who are engaged in it, in preparing the heart for the reception of Religious Truth? To this I can only make the following statement, and leave the subject for the public to make their own inference. In the course of the last thirty years, I have attempted to instruct more than five thousand different individuals, in Sacred Music, and from information which I have been able to collect I can say with confidence, that more than one half of that number, are, or have been *professors of religion*.

Eastburn. S. M.

TREBLE.



M. Je - sus the conqueror REIGNS, In GLORIOUS strength array'd, His king - dom o - ver all main - tains, And bids the earth be glad.
C. Ye sons of men REJOICE, In Jesus migh - ty love, Lift up your HEART, lift up your VOICE, To him that rules a - bove.

BASE.



P. GUILT like a heav - y load, Up - on my conscience lies, To Thee, I make my sor - rows known, And bid my weeping eyes

York. C. M.

TREBLE



M. SEE where the GREAT incar - nate GOD, FILLS his ma - jes - tic throne, While from the skies his aw - ful voice, Bears the last judgment down.

BASE.



C. HARK! the GLAD sound! the Saviour comes, The Sa - viour promis'd long, Let every HEART prepare a throne, And ev'ry VOICE a song.
P. LIFE is a span, a fleet - ing hour, How soon the va - pour flies, Man is a tender, tran - sient flower, That e'en in bloom - ing dies.

Ware. L. M.

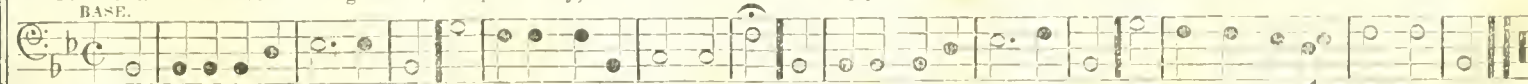
(Chant Style.)

TREBLE.



P. Death like an over - flowing stream, Sweeps us away; our life's a dream, An empty tale a morning flow'r, Cut down and wither'd in an hour.

BASE.



M. Darkness and clouds of aw - ful shade, His dazzling glory shroud in state; Justice and truth his guards are made, And FIX'D by his pa - vil - ion wait.
V. Oh! let thy hand support me still, And lead me to thy ho - ly hill, Where toil, and grief, and pain, shall cease, Where all is calm, and all is peace.

In the above lessons it is designed that the females should sing the Treble, and the males the Base. Each part to be learned by note, and then applying the words, paying particular attention to the Emphatical words, stops, and marks; varying the time, tone and spirit of each tune, to accommodate the music to the different character of the words. I have omitted marks to dictate the expression, &c., knowing that if a teacher has not judgment to dictate, and skill to teach by example; written directions will be of little use. In varying tunes to express words, the feelings must be brought to bear on the subject; or it will only be variation without expression.

CONTENTS OF THE INTRODUCTORY LESSONS.

Page 5. Explanation of the meaning of certain words and phrases made use of in Writing and performing Sacred Music.

PLATE I. Page 6th. The characters which are indispensable in Writing Music, with a concise explanation of their uses.

PLATE II. Page 7. Occasional characters used in Music.

PLATE III. Page 8. Gamuts, Signatures, and Explanatory Scales. No. 26. The letters applied to the Staff, in the G Clef. No. 27. Shewing the names of the notes on the Staff, when the different Signatures are applied; the Signatures for the Tenor and Treble being above the Staff, and those of the Base below; so that the eye may assist the memory in learning the names of the notes. No. 28. The letters that transfer the MI or SI, to different lines and spaces. No. 29, 30, 31, 32, 33, and 34, a Scale to explain the Semitones, contained in the G and F Clefs, the relative situation of the two Clefs, —names of distances from one given note to another, and names of the relative distances in the Octave, reckoning upward from the Major and Minor Tonic.

PLATE IV. Page 9. Shows the different situations of the governing note, as removed by Flats and Sharps,—and the situation of each Major and Relative Minor Tonic or Key, as removed by the Signatures. Also some of the errors frequently heard among performers of Sacred Music, exposed and illustrated by examples.

PLATE V. Page 10. Lessons for exercising the voice, on the Major and Minor Key,—and for forming correct sounds, making accent, and keeping time.

Page 11. Particular explanation of the Staff, Bars, Brace, Leger Lines, Clefs, Modes of Time, and Close.

Page 12. Occasional Characters. The Flat, Sharp, Natural, &c.

Page 13. Marks of Addition, Diminution, Staccato, Hold, Repeat, Double Ending, Swell, &c.

Page 14. Diatonic Scale, Solmization, Major and Minor Tonic, or Key.

Page 15. Distances—Staff divided into Semitones; Chromatic Scale; order of introducing Flats and Sharps.

Page 16. Definition of words used to direct in the performance of Music; viz. Movement, Expression, number of voices employed, &c.

Page 17. Observations explanations, and directions in regard to the requisites to good singing; viz. Tone, Intonation, Time, Accent or Emphasis, Punctuation, Pronunciation, &c.

Page 18. Expression. A few hints to Teachers, Singers, &c.

Page 19. Lessons for practice; calculated to assist the learner, in adapting words to Music, and Music to words.

The following Letters placed at the beginning of Tunes, in the first part of this work are used to explain the character of the Music and Words.

P. Music adapted to *Plaintive* words expressive of pity, grief, &c.

M. *Majestic* expressive of Power, Majesty, Wonder, &c.

C. *Cheerful*, adapted to words of Joy, Praise, &c.

V. Music best calculated to be *Varied*, so as to give expression to words of different character, and easiest to sing when words have no character for Music.

We are aware that in regard to the character of familiar tunes much depends on association. If we have been accustomed to sing or hear a tune sung to particular words, whether applicable to the Music or not, we associate the tune with the words; hence it will not be strange if some should differ with us in opinion in regard to the application of the above letters.

CHURCH HARMONY.

PART I.

MUSIC ADAPTED TO SACRED POETRY.

C. No. 1.

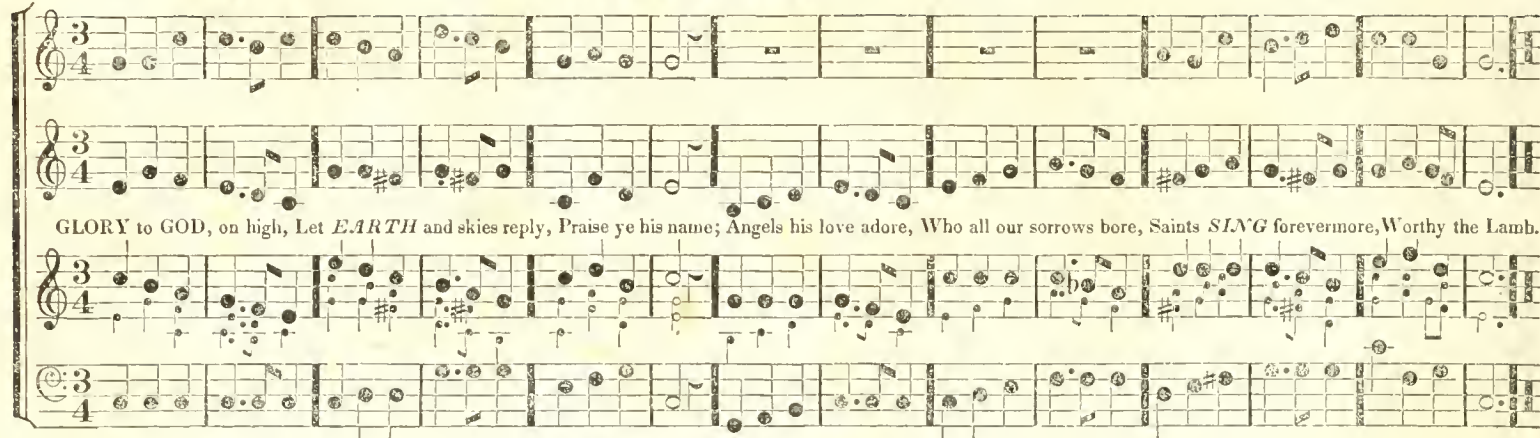
ITALIAN HYMN.

6's & 4's.

Giardin.

1. Praise ye Jehovah's name, Praise thro' his courts proclaim, Rise and adore; High o'er the Heav'ns above, Sound his great acts of love, While his rich grace we prove, Vast as his pow'r.

2. Now let the trumpet raise Sounds of tri-umphant praise, Wide as his fame, There let the harp be found, Organs with solemn sound Roll your deep notes around, Fill'd with his name.



GLORY to GOD, on high, Let *EARTH* and skies reply, Praise ye his name; Angels his love adore, Who all our sorrows bore, Saints *SING* forevermore, Worthy the Lamb.

C.

No. 3.

DEVOTION.

6, 6, 6, 6.



1. Once more before we part, Bless the Redeemer's name; Let ev' - - ry tongue and heart, Let ev'ry tongue and heart Praise and a - dore the same.

2 Jesus, the sinner's friend, Him, whom our souls adore, His preis - es have no end; His praises have no end; Praise him for - ev - er - more.

Oh! praise ye the Lord, Pre - pare a new song, And let all his saints In full con - cert join ;

With voices a - - ni - ted The anthem pro - long, And shew forth his praises In mu - sic di - - vine.

1. Our Father in heaven, We hallow thy name! May thy kingdom holy On earth be the same! O, give to us daily

2. Forgive our transgressions, And teach us to know That humble compassion That pardons each foe: Keep us from temptation,

Our portion of bread, It is from thy bounty That all must be fed. It is from thy bounty That all must be fed.

From weakness and sin, And thine be the glory For - ev - er - A - - men! And thine be the glory For - ev - er - A - - men!

1. Save me from my foes, Shield me, Lord, from harm; Let me safe repose On thy mighty arm; Thou art God alone; Those who seek thy heav'nly face

2. Pleasant is the land Where Je - ho - vah's known; Where a pious band Bow before his throne: Who with loud acclaim Sing his great and wondrous love.

Thou wilt bless, and they shall own Thy matchless grace, Thou art God alone; Those who seek thy heav'nly face Thou wilt bless, and they shall own Thy matchless grace.

Who ere long shall praise his name With saints a - bove, Who with loud acclaim Sing his great and wondrous love, Who ere long, &c.

Come, we that love the Lord, And let our JOYS be known; *JOIN* in a song with sweet ac - cord, And thus surround the throne.

The musical score for 'Silver Street' is written for four parts: Soprano, Alto, Tenor, and Bass. It is in common time (C) and features a melody with various note values including eighth and sixteenth notes, as well as rests. The lyrics are printed below the vocal staves.

1. The swift de - - clining day, How fast its moments fly: While evening's broad and gloomy shade *GAINS* on the western sky.

The musical score for 'Norwich' is written for four parts: Soprano, Alto, Tenor, and Bass. It is in common time (C) and features a melody with various note values including eighth and sixteenth notes, as well as rests. The lyrics are printed below the vocal staves.

C. No. 9.

DOVER.

S. M.

27

1. Come, sound his PRAISE a - broad, And hymns of GLORY sing; JE - HOVAH is the sov'reign God, The u - ni - ver - sal king.

2. Come, worship at his throne, Come, bow before the Lord, We are his work and not our own, He form'd us by his word.

V. No. 10.

FOUNTAIN.

S. M.

Fawcett.

How free the fountain runs Of endless LIFE and JOY, That SPRING which no con - finement knows, Whose waters never cloy Whose waters never cloy.

1. Behold the lof - ty sky, Declares its Maker GOD, And all his starry works on high Proclaim his pow'r abroad, Proclaim his pow'r abroad.

2. Now will I raise my voice In loud and cheerful song, With all the saints will I re - joice, Who to his courts belong. Who to his courts belong.

V. No. 12.

WATCHMAN.

S. M.

Leach.

1. My GOD, my LIFE, my LOVE, To THEE, to THEE I call; I cannot live if THOU re - move, For THOU art all in all.

2. THOU art the sea of love Where all my passions roll; The cir - cle where my passions move, The cen - tre of my soul.

1. Sing to the Lord most high, Let ev'ry land a - - dore, With grateful heart and voice make known, His goodness and his pow'r.

2. Enter his courts with joy : With 'fear ad - dress the Lord ; 'Twas HE who form'd us with his hand, And quicken'd by his word.

V. No. 11.

OLMUTZ.

S. M.

Gregorian Chant "Magnificat."

1. Our Heav'nly Father hear The prayer we of - fer now ; Thy name be hallow'd far and near, To thee all nations bow.

2. Thy kingdom come—thy will On earth be dono in love, As saints and ser - a - plum ful - - fil Thy perfect law a - - bove.

1. Let every creature join To praise th'e - ternal God ; Ye heav'nly hosts the song be - gin, And sound his name abroad, And sound his name abroad.

2. Thou sun with golden beams, And moon with paler rays, Ye starry lights, ye twinkling flames, Shine to your Maker's praise. Shine to your Maker's praise.

P. No. 16.

SHEPHERD.

S. M.

Handel.

1. How gentle God's commands, How kind his precepts are ; Come, cast your burdens on the Lord, And trust his constant care.

2. His goodness stands approved, Unchang'd from day to day ; I'll drop my burden at his feet, And bear a song a - - way.

1. Ye sons of men re-joice In Je-sus' migh-ty love; Lift up your hearts, lift up your voice, To him who rules a-bove.

2. The world can never give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

1. Be-hold with awful pomp, The Judge prepares to come; Th'archangel sounds the dreadful trump, And wakes the gen'ral doom. And wakes, &c.

2. Great God in whom we live, Prepare us for that day; Help us in Jesus to be-lieve, And watch and wait and pray. And watch, &c.

1. Je - sus the con - qu' - ror reigns, In glo - rious strength array'd; His king - dom o - ver all main - tains, And bids the earth be glad.

2. Ex - tol his king - ly pow'r; A - dore th'ex -alted Son Who died, but lives to die no more, High on his Fa - ther's throne.

M.

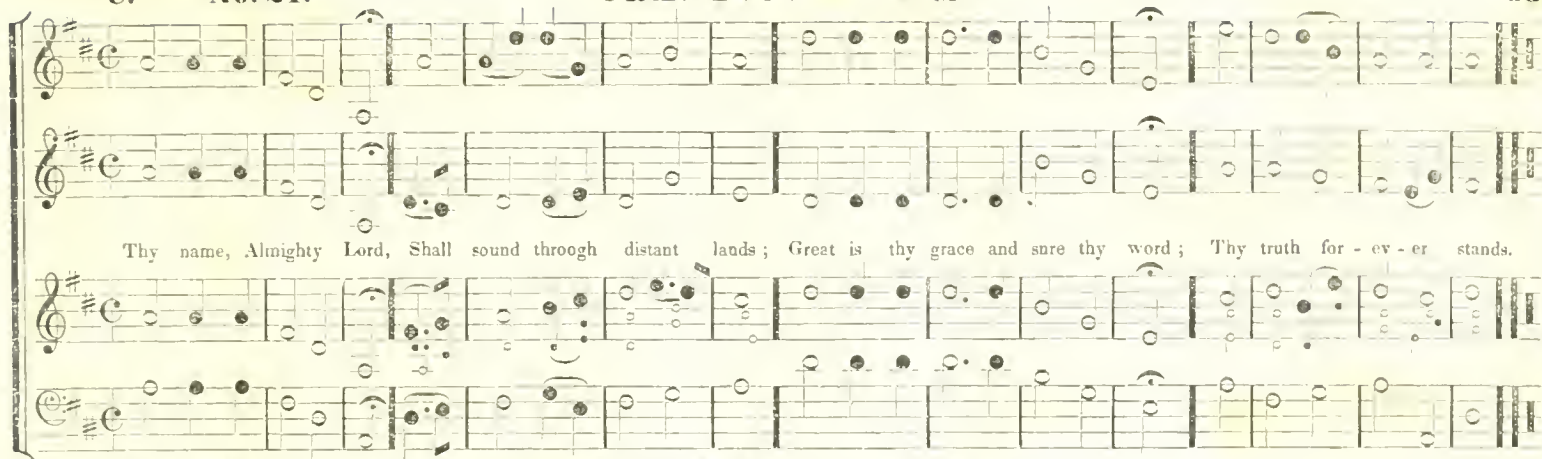
No. 20.

ATHOL.

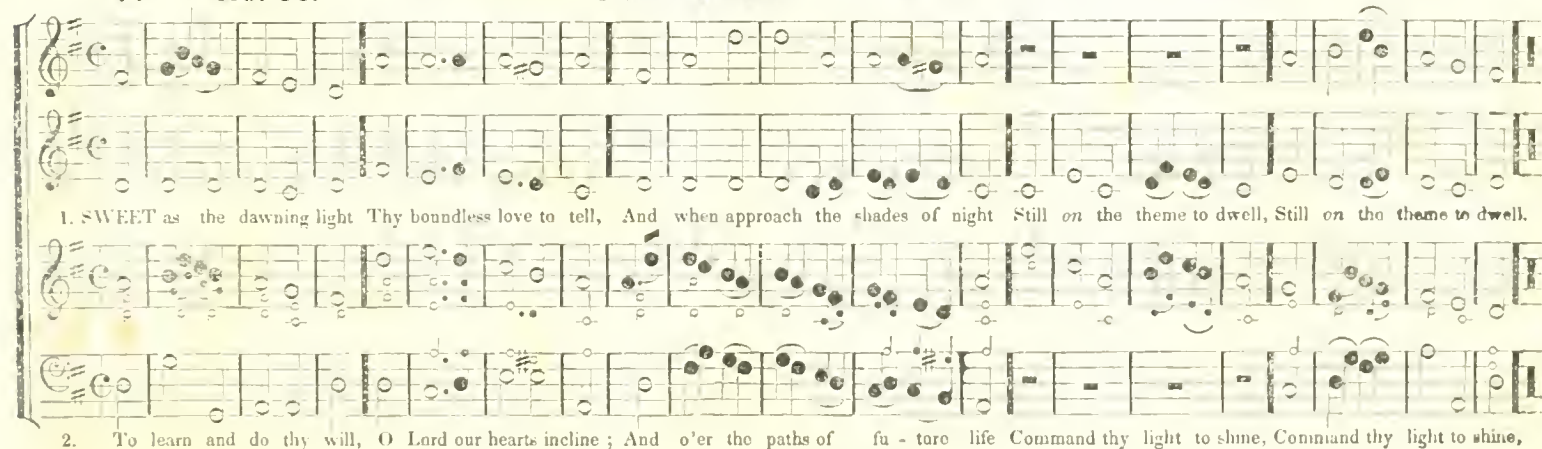
S. M.

Rev. R. Harrison.

Come, Ho - ly Spir - it, come, Let thy bright beams a - rise; Dis - pel the darkness from our minds, And open all our eyes.

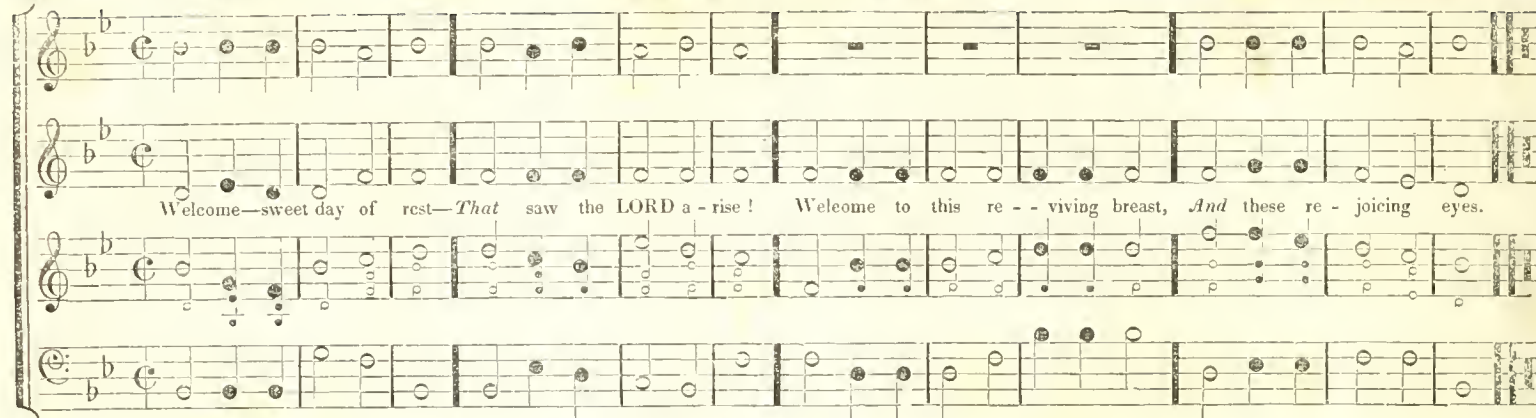


Thy name, Almighty Lord, Shall sound through distant lands; Great is thy grace and sure thy word; Thy truth for - ev - er stands.



1. SWEET as the dawning light Thy boundless love to tell, And when approach the shades of night Still on the theme to dwell, Still on the theme to dwell.

2. To learn and do thy will, O Lord our hearts incline; And o'er the paths of fu - ture life Command thy light to shine, Command thy light to shine,



Welcome—sweet day of rest—That saw the LORD a - rise ! Welcome to this re - - ving breast, And these re - joicing eyes.

P.

No. 24.

NORWALK.

S. M.

Mather.



1. Our moments haste a - way With ev' - ry heaving breath, And swiftly hastens on the day When we must sink in death.

2. Our precious souls pre - pare For that tre - mendous day, And fill our hearts with love and care, That we may watch and pray.

1. When gloomy tho'ts and fears The trembling heart invade, And all the face of nature wears, And all the face of nature wears An uni- versal shade.

2. O let me feel thy pow'r, And find thy sweet relief, To cheer my every gloomy hour, To cheer my every gloomy hour, And calm my every grief.

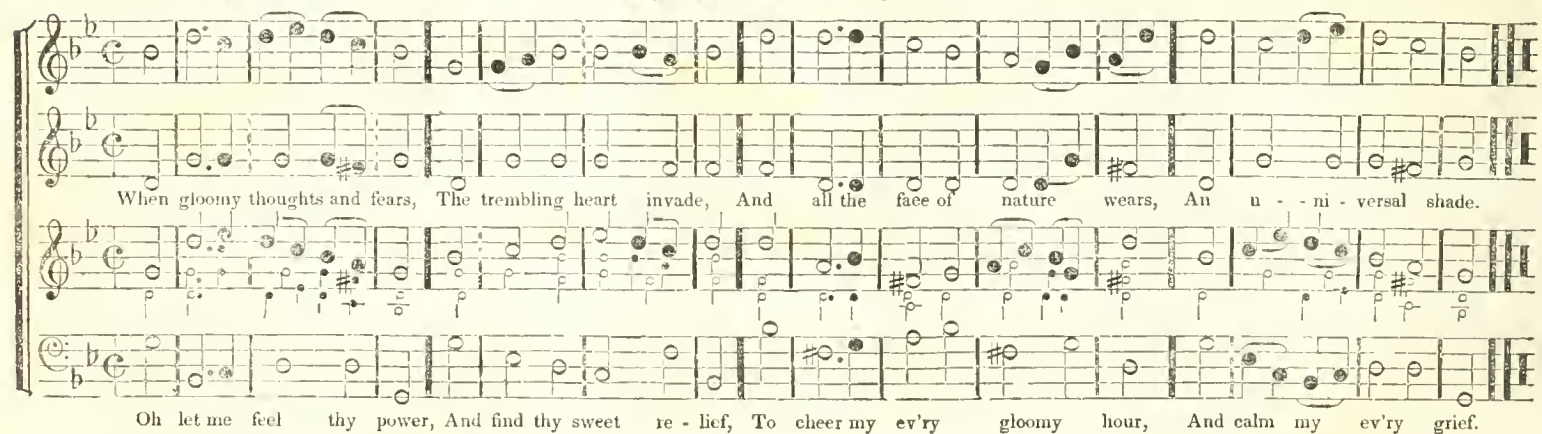
1. When gloomy tho'ts and fears The trembling heart invade, And all the face of nature wears And all the face of nature wears An uni- versal shade.

2. O let me feel thy pow'r, And find thy sweet relief, To cheer my every gloomy hour, To cheer my every gloomy hour, And calm my every grief.



2d. Treble.

Behold the morning sun, Begins his glorious way; His beams through all the nations run, And life and light convey.



When gloomy thoughts and fears, The trembling heart invade, And all the face of nature wears, An u - n - i - versal shade.

Oh let me feel thy power, And find thy sweet re - lief, To cheer my ev'ry gloomy hour, And calm my ev'ry grief.

1. How beauteous are their feet, Who stand on Zi - on's hill, Who bring sal - va - tion on their tongues, And words of peace reveal.

2. How charming is their voice, How sweet the ti - dings are, Zi - on be - hold thy Sav - iour King, He reigns and triumphs here.

M No. 30.

LOUDON. S. M.

T. Olmsted.

Andante.

1. O Lord, our heav'nly King, Thy name is all divine, Thy glories round the earth are spread, And o'er the heav'n's they shine.

1. How rich thy bounties are! How wond'rous are thy ways! That from the dust thy pow'r should form, A mon - u - ment of praise.

Once more, my soul the rising day, Salutes my waking eyes; Once more, my voice, the tribute pay, To him that rolls the skies.

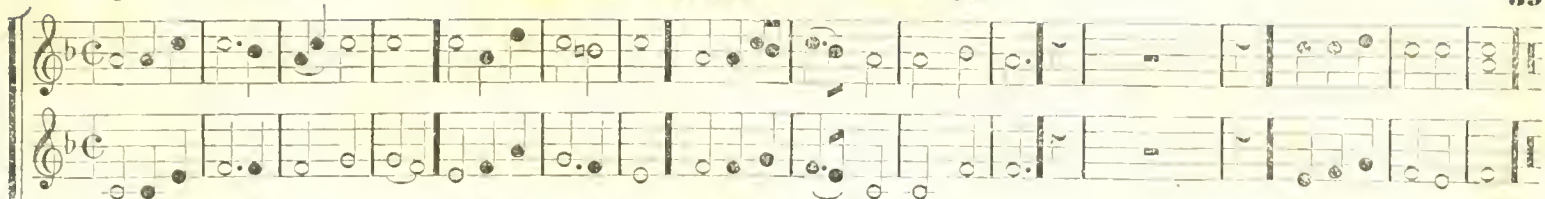
Great God, let all my hours be thine, While I enjoy the light, Then shall my sun in smiles decline, And bring a peaceful night.

This musical score is for a hymn in common time (C) with a key signature of one sharp (F#). It consists of four staves. The first two staves contain the vocal melody, and the last two staves contain the piano accompaniment. The lyrics are written below the vocal staves.

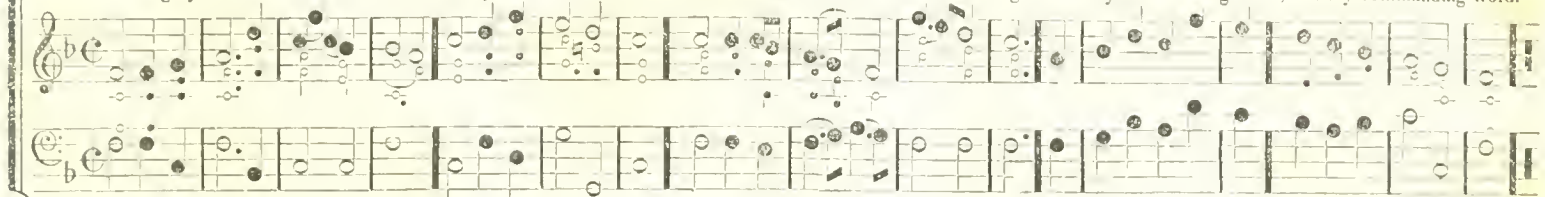
See! when the great in - car - nate God, Fills his ma - jes - tic throne, While from the skies his awful voice, Bears the last judgment down.

Oh may I stand before the Lamb, When earth and seas are fled, And hear the judge pronounce my name, With blessings on my head!

This musical score is for a hymn in common time (C) with a key signature of one sharp (F#). It consists of four staves. The first two staves contain the vocal melody, and the last two staves contain the piano accompaniment. The lyrics are written below the vocal staves.



1. Hail mighty Jesus! how di - vine Is thy vic - torious sword; The stoutest rebel must re - sign At thy commanding word, At thy commanding word.

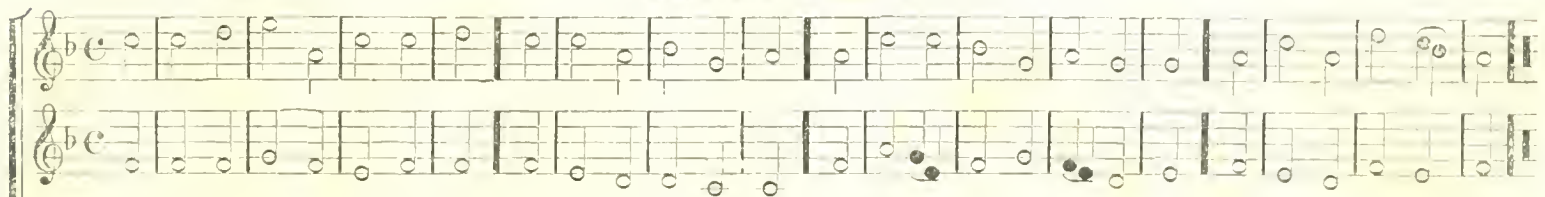


2. Oh! may my humble soul be found Among that favor'd band; And I with them thy praise will sound Thro'out Immanuel's land, Thro'out Immanuel's land.

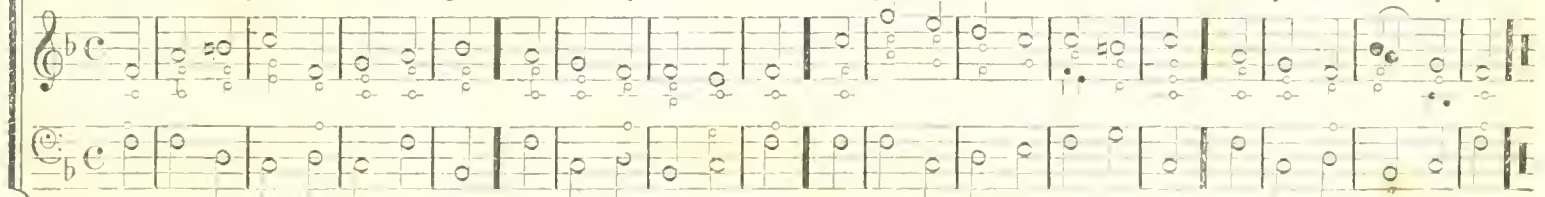
V. No. 33.

DUNDEE.

C. M.



1. Let not despair nor fell revenge Be to my bosom known; O give me tears for others' woes, And patience for my own.



2. Love is the golden chain that binds The happy souls a - bove; And he's an heir of heav'n, that finds His bo - som glow with love.

1. At morn, at noon, at night I'll praise, O Lord, thy sacred name ; With joy my thankful voice I'll raise, Thy goodness I'll proclaim.

2. With humble note we raise the song 'To Heav'n's al - - migh - ty king ; While angels tune their nobler pow'rs, And sweep th'im - mortal string.

V.

No. 35.

MILFORD.

C. M.

1. Thy love can cheer the darksome gloom, And bid me wait se-rene, Till hopes and joys im - mortal bloom, And brighten all the scene.

2. My Father,—oh per - mit my heart To plead her humble claim ; And ask the bliss those words im - part, In my re - deemer's name.

O praise the Lord with one consent, And magnify his name; Let all the servants of the Lord His worthy praise proclaim.

Fountain of comfort and of love, Thy streams how free they flow Thro' all the glorious worlds above, Then visit us below.

1. Awake, awake the sacred song, To our incarnate God. Let ev'ry heart and ev-ry tongue Let ev'ry heart and ev-ry tongue Adore th'e-ternal word.

2. Adoring angels tun'd their harps, To hail the joyful day, With rapture then let mortal tongues With rapture then let mortal tongues Their grateful worship pay.

V. No. 39.

ROXBURY. C. M.

Holyoke's Col.

1. How happy are the souls a - bove, From sin and sor - row free; With Jesus they are now at rest, And all his glo - ry see.

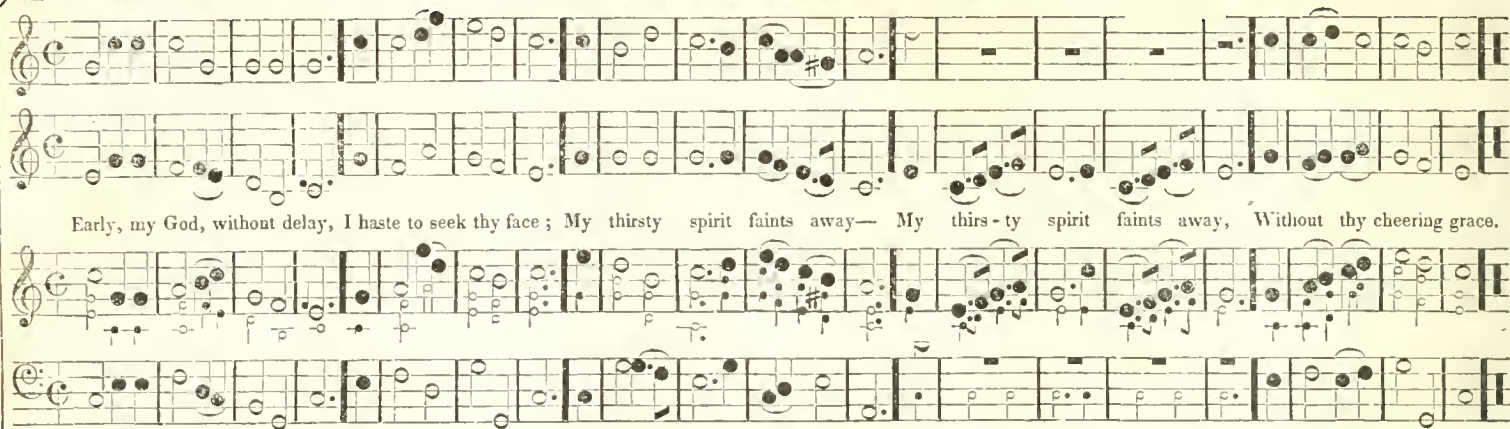
2. Sweet grati - tude in - spires their songs, Am - bitious to pro - claim, Before the Father's aw - ful throne The hon - ors of the Lamb.

1. Awake my soul, stretch ev'ry nerve, And press with vigor on, A heav'nly race demands thy zeal, And an immortal crown, And an immortal crown.

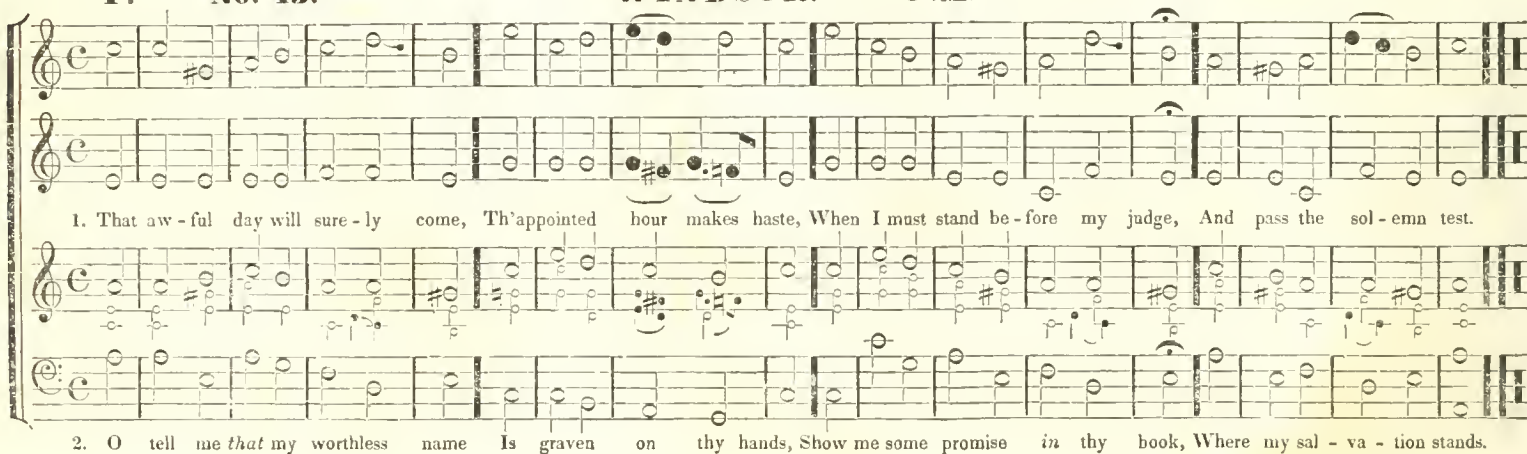
2. Blest Saviour intro - duc'd by thee, Have we our race be - gun: And crown'd with vict'ry at thy feet, We'll lay our laurels down, We'll lay our laurels down.

1. O all ye nations, praise the Lord, Each with a diffe' rent tongue, In ev'ry language learn his word, And let his name be sung.

2. His love is great, his mer - cy sure; And faithful is his word; His faith for - ev - er shall en - dure: For - ev - er praise the Lord.



Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints away— My thirst thy spirit faints away, Without thy cheering grace.



1. That aw - ful day will sure - ly come, Th'appointed hour makes haste, When I must stand be - fore my judge, And pass the sol - emn test.

2. O tell me that my worthless name is graven on thy hands, Show me some promise in thy book, Where my sal - va - tion stands.

1. Now shall my head be lift - ed high, A - bove my foes a - round, And songs of joy and vic - to - ry, With - in thy temple sound

2. The Lord of Glo - ry is my light, And my sal - va - tion too; God is my strength, nor will I fear, What all my foes can do.

The heav'ns de - clare thy glo - ry, Lord, Which that a - lone can fill: The firma - ment and stars obey Their great Cre - ator's will.

1. O the de - - lights, the heav'nly joys, The glo - ries of the place, When Jesus sheds the brightest beams, Of his o'er flow - ing grace.

2. Thy Spirit, O my Fath - er, give, To be my guide and friend: To light my path to ceaseless joys, Where Sabbath's nev - er end.

Hap - py the man whose tender care Relieves the poor distress'd! When troubles compass him around, The Lord shall give him rest, The Lord shall give him rest.

1. O Thou whose ten - der mer - cy hears Con - tri - tion's hum - ble sigh, Whose hand indulgent wipes the tears, From sor - row's weeping eyes.

2. O shine on this be - nighted heart, With beams of mer - cy shine: And let thy healing voice impart, A taste of joy divine.

Be - gin my soul the lof - ty strain, In solemn accents sing, A sa - cred hymn of grateful praise, To Heav'n's almighty King.

In applying a regular C. M. the third line of the words is repeated.

There is an hour of peaceful rest, To mourning wand'ers giv'n; There is a tear for souls distress'd, A balm for ev'ry wounded breast, 'Tis found alone in heav'n.

There is a home for weary souls, By sins and sorrows driv'n; When toss'd on life's tempestuous shoals, Where storms arise and ocean rolls, And all is dear but heav'n.

There faith lifts up the tearless eye, The heart with anguish riven; It views the tempest passing by, Sees evening shadows quickly fly, And all serene in heav'n.

There fragrant flow'rs immortal bloom, And joys supreme are given; There rays divine disperse the gloom; Beyond the dark and narrow tomb, Appears the dawn of heav'n.

P. No. 51.

WOODLAND. C. M.

Minor.

Life, is a span a fleeting hour, How soon the vapour flies; Man, is a tender transient flow'r. Man, is a tender transient flow'r, That e'en in blooming dies.

That once lov'd form now cold and dead Each mourning thought employs; And nature weeps her comforts fled, And nature weeps her comforts fled, And wither'd all her joys.

1. My hope, my trust, my life, my Lord, As - sure me of thy love ; Oh speak the kind trans - port - ing word, And bid my fear remove.

2. Then shall my thankful pow'rs re - joice, And tri - umph in my God ; 'Till heav'nly rapture tune my voice To spread thy praise abroad.

1. May we in faith receive thy word, In faith present our prayers ; And in the presence of our Lord, Un - bo - som all our cares.

2. With joy, where'er thy hand shall lead, The darkest path I'll tread ; With joy I'll quit these mor-tal shores, And mingle with the dead.

With deepest rev'rence of the mind *LOOK*, O my soul, to God; Lift with thy hands a ho-ly heart To his sub-line a-bode.

V. No. 55.

DEDHAM.

C. M.

Sweet was the time when first I felt The Saviour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God.

O, all ye lands in God rejoice, To him your thanks belong, In strains of gladness raise your voice, In loud and joyful song.

Oh enter ye his courts with praise, His love to all pro-claim, To God the song of triumph raise, And mag-ni-fy his name.

1. Thy pard'ning love so free so sweet, Dear Saviour I a--dore, Oh keep me at thy sa-cred feet, And let me rove no more.

2. The clouds which veil thee from my sight, In pi-ty Lord re-move; Dispose my mind to hear a--right, The message of thy love.

1. Above these heav'n's created rounds, Thy mercies, Lord, extend; Thy truth outlives the narrow bounds, Where time and nature end Where time and nature end.

2. Though all created light decay, And death close up our eyes, Thy presence makes eternal day, Where clouds can never rise Where clouds can never rise.

1. The righteous souls that take their flight, Far from this world of pain, In God's paternal bosom blest, For ever shall remain.

2. To minds unwise, they seem to sleep, And joyful hope to cease, While they secured by faith repose In everlasting peace.

1. My Saviour let me hear thy voice, Pronounce the word of peace, And all my warmest pray'rs shall join To cel - e - brate thy praise, To cele - brate thy praise.

2. With gentle voice call me thy child, And speak my sins forgiv'n; The accents mild shall charm my ear, Like all the harps of heav'n. Like all the harps of heav'n.

V. No. 61.

NORMAN. C. M.

Major.

Minor.

'Tis finish'd, now the ransom's paid, Receive my soul he eries. Behold, he bows his sa - - cred head, He bows his head and dies.

But soon he'll break death's envious chain, And in full glo - ry shine, O Lamb of God, was ev - er pain, Was ev - er love like thine.

1. Oh, may we ev - er hear thy voice In mer - cy to us speak ; In thee, O Lord, let us re - joice, And thy sal - va - tion seek. ?

2. When we ap - pear in yonder cloud With all his favor'd throng, Then will we sing more sweet, more loud, And Christ shall be our song.

No. 63.

P.

CAMDEN.

C. M.

Handel.

SLOW.

1. And must my bo - dy faint and die, And must my soul re - move? Oh, for some guardian an - gel nigh To bear it safe a - bove.

2 Je - sus, to thine al - migh - ty hand My na - ked soul I trust ; And waits my soul for thy command, To drop in - to the dust.

1. My God, my King, to thee I'll raise My voice and all my pow'rs; Un - wearied songs of sacred praise, Shall fill the circling hours.

2. Thy name shall dwell up - on my tongue, While sans shall set and rise, And tune my ev - er - lasting song, When time and na - ture dies.

V. No. 65.

SAMOS. C. M.

Hansen.

Sing to the Lord, ye distant lands, Sing loud with solemn voice. Let ev' - ry tongue ex - alt his name, And ev' - ry heart re - joice.

Say to the nations, Je - sus reigns, God's own al - migh - ty son, His power the sink - ing world sus - tains, And grace surrounds his throne.

1. Joy to the world the Lord is come, Let earth receive her king, Let ev'ry heart prepare him room, Let ev'ry heart prepare him room, And heav'n and nature sing.

2. Joy to the world the Saviour reigns, Let men their songs employ, While fields and floods, rocks hills and plains, While fields and floods, rocks hills and plains, Repeat the sounding joy.

M.

No. 67.

WESTMORELAND.

C. M.

1. I'm not ashamed to own my Lord, Or to defend his cause, Maintain the honor of his name, The glory of his cross.

2. Je - sus, my God! I know his name, His name is all my trust, Nor will he put my soul to shame, Nor let my hope be lost.

* The last two lines of the last verse of a Hymn, must be repeated in the first half of the tune, and such other verses as may be thought proper.

O render thanks and bless the Lord; Invoke his ho - ly name, Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless, &c.

This musical score is for the hymn 'Broomsgrove'. It consists of four staves. The first staff is the vocal melody in treble clef, key of B-flat major (one flat), and common time. The second staff is the vocal accompaniment in treble clef. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

1. Behold, my soul, the nar - row bounds That mark the passing year; How swift the weeks com - plete their rounds, How short the months appear.

2. So fast e - ter - - ni - - ty comes on; And that im - portant day, When all that mor - tal life has done, God's judgment shall su - -vey.

This musical score is for the hymn 'Lynnfield'. It consists of four staves. The first staff is the vocal melody in treble clef, key of B-flat major (one flat), and 3/2 time. The second staff is the vocal accompaniment in treble clef. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The second staff is a vocal line with lyrics underneath. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one flat. The lyrics for the first system are: "I sing the mighty pow'r of God, That made the mountains rise, That spread the flowing seas abroad, And built the lof-ty skies."

I sing the mighty pow'r of God, That made the mountains rise, That spread the flowing seas abroad, And built the lof-ty skies.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The vocal line continues with the lyrics: "I sing the wisdom that or-dain'd The sun to rule the day, The moon shines full at his command, And all the stars o-bey."

I sing the wisdom that or-dain'd The sun to rule the day, The moon shines full at his command, And all the stars o-bey.

1. Oh, spread thy shelt'ring wings a - round, 'Till all our wand'rings cease ; And at our Father's lov'd a - - bode

2. Oh for the eye of faith di - vine To pierce be - yond the grave ; To see that friend and call him mine,

The first system of the musical score for 'Meriden'. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Our souls ar - rive in peace. And at our Father's lov'd a - - - bode Our souls ar - rive in peace,

Whose arm a - lone can save. To see that friend and call him mine, Whose arm a - lone can save.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

When God re - veal'd his gra - cious name, And chang'd my mourn - ful state, My rapture seem'd a pleasing dream, The grace ap - pear'd so great.

The first system of the musical score for 'Archdale' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The lyrics are written below the vocal staves.

The world beheld the glo - rious change, And did thy hand con - fess; My tongue broke out in unknown strains, And sung surprising grace.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are written below the vocal staves. At the end of the system, there are two repeat signs labeled '1st time.' and '2d time.'.

* In applying the above tune to a Hymn, the first part may be sung separate, and the last part applied only when the spirit of the words require it.

1. Shepherds rejoice, lift up your eyes, And send your fears a - way, And send your fears away, News from the regions of the skies,

2. Oh may the sweet tho bliss - ful song, I'll ev' - ry heart and tongue, Fill ev' - ry heart and tongue, Till strangers learn thy charming name,

Sal - va - tion's born to - - day, News from the regions of the skies, Sal - vation's born to - day, Sal - vation's born to - day

And join the sacred song, Till strangers learn thy charming name, And join the sacred song, And join the sa - - cred song.

1. Our lit-tle bark on boist'rous seas, By cru-el tem-pest tost, With-out one cheer-ful beam of hope,

2 Oh, may our grateful trembling hearts Sweet hal-le-lu-jahs sing To him who hath our lives pre-serv'd,

Ex-pect-ing to be lost. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men.

Our Sav-our and our King.

* The hallelujah to be sung to the last verse set to this tune—and to the last verse of a hymn where the subject of the words renders it proper.

Oh for a song of ardent praise To bear our souls a - bove, What should al - lay our live - ly hope, Or damp our flaming love.

The first system of the musical score for 'NEW HAVEN' consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of two flats (Bb and Eb) and a 6/4 time signature. The bottom two staves are for the piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both sharing the two-flat key signature and 6/4 time signature. The lyrics are written between the vocal staves.

Then let us join the heavn' - ly choirs, To praise our glorious King, Oh may that love which spread the feast, Inspire us while we sing.

The second system of the musical score continues with four staves. It maintains the same musical notation as the first system, including the two-flat key signature and 6/4 time signature for all parts. The lyrics are written between the vocal staves.

1 love to steal awhile away, From ev' - ry cumb'ring care, And spend the hours of setting day, In hum - ble grateful prayer,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the second staff.

1 love to think of mercies past, And future good im - plore, And all my cares and sorrows cast, On him whom I a - dore.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the second staff.

Be - hold the glories of the Lamb, A - midst his Father's throne, Pre - pare new honors for his name, And songs before unknown: Let elders worship

Thou hast redeem'd our souls with blood, Hast set the pris'ners free, Hast made us kings and priests to God, And we shall reign with thee; The worlds of nature

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the staves, with some words spanning across measures.

at his feet The church adore around, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.

and of grace, Are put beneath thy pow'r, 9 Then shorten these delaying days, And bring the promis'd hour, And bring the promis'd hour.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the staves, with some words spanning across measures.

Lord when thou didst ascend on high, Ten thousand angels fill'd the sky, Those heav'nly guards around thee wait, Like chariots that attend thy state.

V. NO. 80.

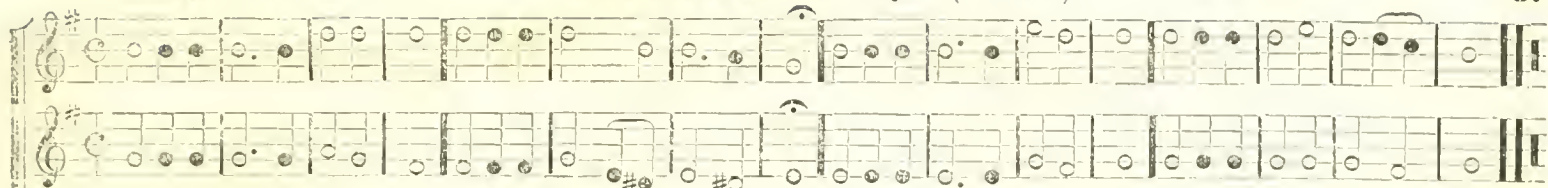
ADDISON.

L. M.

Mozart.

1. Lord thine a - to - ning blood apply, Then life or death is sweet to me: In life's last hour, thy presence nigh, From fear shall set my spir - it free.

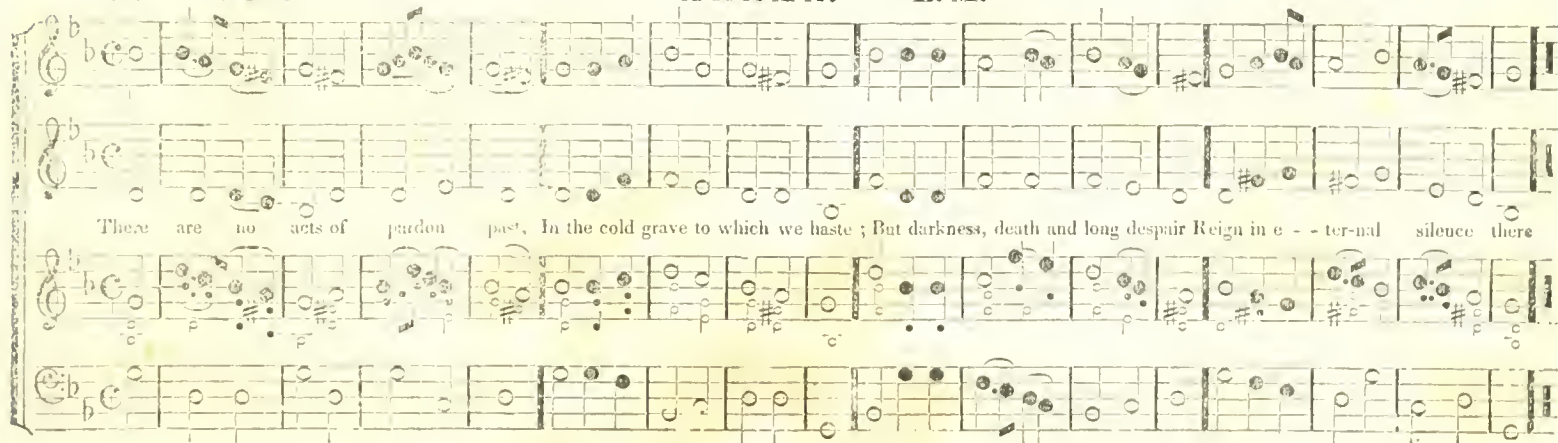
2. Wait then, my soul, sub - missive wait, Prostrate be - fore his awful seat, 'Midst all the terrors of his rod Still trust a wise and gra - cious God



Come, gracious Spirit, heav'nly Dove, With light and com - fort from a - bove, Be thou our guardian, thou our guide, O'er ev'ry thought and step preside.



Lead us to God, our final rest, To be with him for - e - ver blest, Lead us to heav'n its bliss to share, Fulness of joy for - ev - er there



There are no acts of pardon past, In the cold grave to which we haste ; But darkness, death and long despair Reign in e - - ter - nal silence there

Lord when thou didst as - cend on high, Ten thousand an - gels fill'd the sky, Those heav'nly guards around thee wait, Like chariots that attend thy state.

C. No. 84.

WAREFIELD.

L. M.

High on a hill of daz - zling light, The King of glo - ry spreads his seat, And hosts of angels stretch'd for flight, Stand waiting round his awful feet.

Are they not all thy ser - vants Lord? At thy command they go and come, With cheerful haste obey thy word, And guard thy child - ren to their home.

Great God, whose universal sway, The known and unknown worlds obey; Now give the kingdom to thy Son, Extend his pow'r, ex - alt his throne.

The saints shall flourish in his days. Dressed in the robes of joy and praise. Peace like a river from his throne. Shall flow to nations yet unknown.

Now shall the trembling mourner come, And bind his sheaves and bear them home. The voice long broke with sighs, shall sing 'Till heav'n with hallelujahs ring.

'Tis to my Saviour, I would live, To him who for my ransom died; Nor could all worldly honor give, Such bliss as crowns me at his side.

All ye bright armies of the skies, Go worship where the Saviour lies, Angels and kings before him bow, Those gods on high and gods below.

The musical score for 'ARNHEIM' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is written in a soprano and alto register, with the piano accompaniment in a bass and tenor register.

P. No. 88.

DERBY.


L. M.

Harwood.

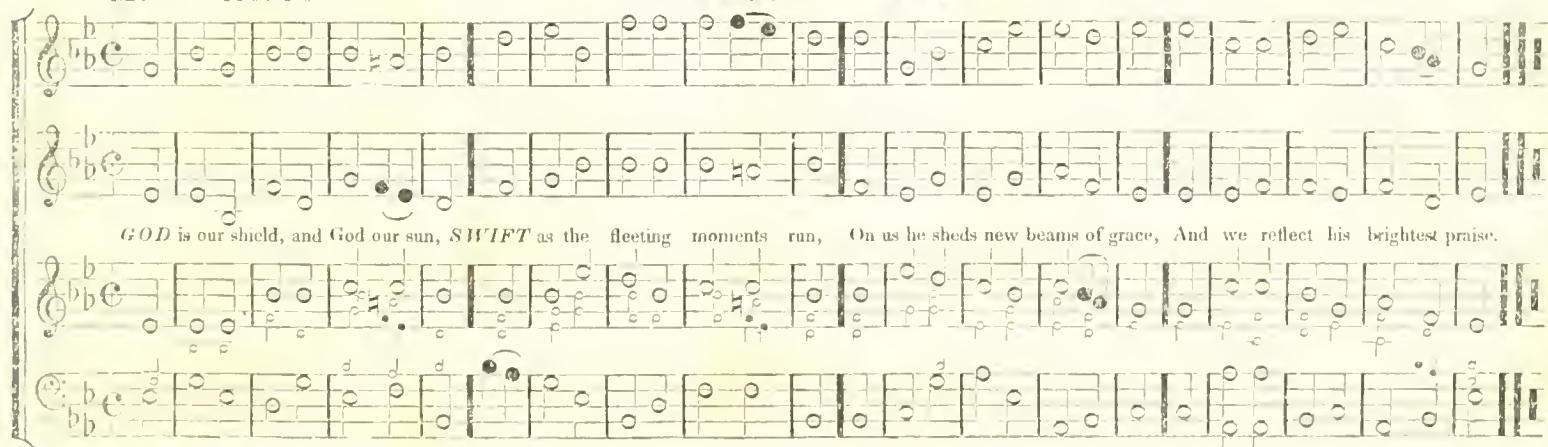
1. How soon, O Lord, will life decay! How soon this world will pass away, Ah what can mortal friends avail, When heart and strength and life shall fail.

2. Oh! then be thou my Saviour nigh, And I will triumph while I die, My strength my portion is di-vine, And Jesus is for-ev-er mine.

The musical score for 'DERBY' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is written in a soprano and alto register, with the piano accompaniment in a bass and tenor register.



I'll lift my hands, I'll raise my voice, While I have breath to pray or praise, His work shall make my heart rejoice, And spend the remnant of my days.



GOD is our shield, and God our sun, SWIFT as the fleeting moments run, On us he sheds new beams of grace, And we reflect his brightest praise.

1. Give to the Lord ye sons of fame, Give to the Lord renown and pow'r, Ascribe due honors to his name, And his e - ter - nal might adore.

2. The Lord sits sov'reign on the flood, O'er earth he reigns for - ev - er King, But makes his church his blest abode, When we his awful glories sing.

V. No. 92.

OTIS. L. M.

Handel.

1. Sweet peace of conscience, heav'nly guest, COME fix thy mansion in my breast, Dis - pel my doubts, my fears control, And heal the anguish of my soul.

2. O God of hope and peace divine, Make thou these sacred pleasures mine, Forgive my sins, my fears remove, And fill my heart with joy and love.

C. No. 93.

LUTON. L. M.

Burder.

73

With all my pow'rs of heart and tongue, I'll praise my ma - ker in my song, Angels shall hear the notes I raise, Approve the song and join the praise.

P. No. 94.

ACTON. L. M.

Zinck.

Re - pentant sor - row fills my heart, But mingling joy al - lays the smart. Oh, may my future life de - clare, The sorrow and the joy sin - cere.

The Saviour when to heaven he rose, In splendid triumphs o'er his foes, Scatter'd his gifts on men be - low, And wide his royal bounty flows.

Oh, let thy love with sweet con - trol, Bind ev'ry pas - sion of my soul, Bid ev'ry vain de - sire de - part, And dwell for-ever in my heart.

P. No. 96.

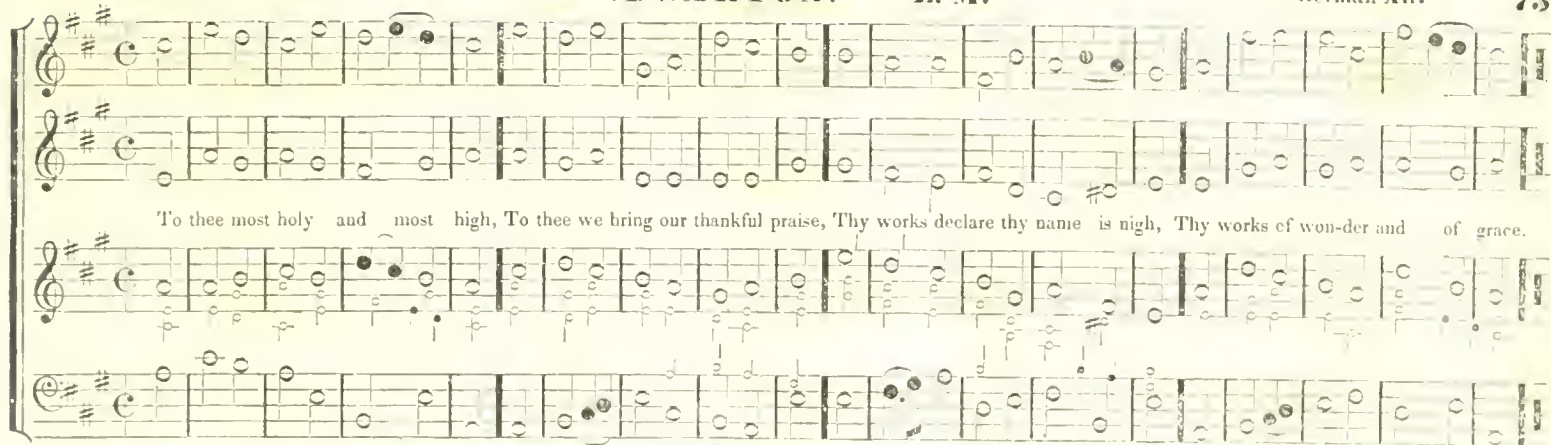
DUBLIN.

L. M.


Zinck.

How vain is all be - neath the skies, How transient ev'-ry earthly bliss, How slender all the fondest ties, That bind us to a world like this.

But though earth's fairest blossoms die, And all be - neath the skies is vain, 'There is a land whose confines lie, Beyond the reach of care and pain.



To thee most holy and most high, To thee we bring our thankful praise, Thy works declare thy name is nigh, Thy works of wonder and of grace.



If in this darksome world I stray, Be thou my light, be thou my way, No foes, nor danger will I fear, While thou my saviour God art near.

Legato.

Oh let thy hand support me still, And lead me to thy ho - - - ly hill, Where toil and grief and pain shall cease, Where all is calm, and all is peace.



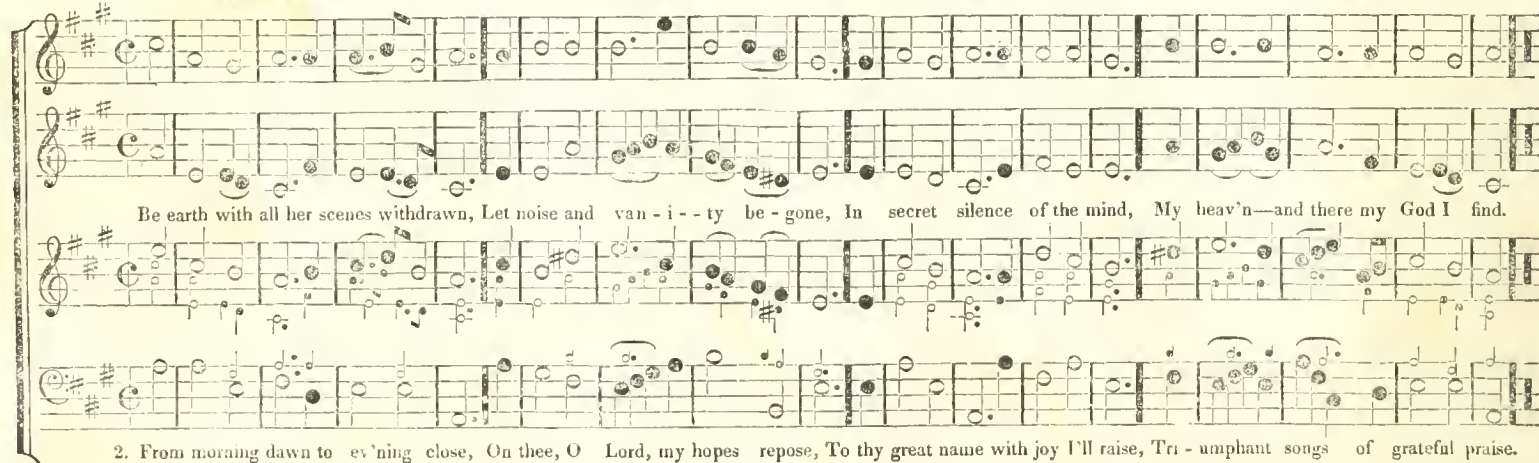
Loud swell the pealing or-gan's notes! Breathe forth your souls in raptures high! In praises men with an-gels join;—Music's the language of the sky.

V. No. 100.

COSTELLOW.

L. M.

Costellow.



Be earth with all her scenes withdrawn, Let noise and van-i-ty be-gone, In secret silence of the mind, My heav'n—and there my God I find.

2. From morning dawn to ev'ning close, On thee, O Lord, my hopes repose, To thy great name with joy I'll raise, Tri-umphant songs of grateful praise.

Majestic with spirit.

Je - sus the Lord ascends on high, He reigns in glo - ry o'er the sky, Let all the earth its off'ings bring, Exalt his name, proclaim him king.

From vocal air and concave skies, Let watted Hal - le - lujahs rise, And let the sacred triumphs sound, Till vaulted Heav'n the notes resound.

Organo sempre con Pedale.

8va

No. 102.

HARMONIA. L. M.

German.

1. 'Twas on that dark that dismal night, When pow'rs of death and hell arose, Against the son of God's delight, And friends betray'd him to his foes.

2. 'Tis finish'd! so the Saviour cried, And meekly bow'd his head: 'Tis finish'd, yes the race is run, The battle's fought the vict'ry's won.

Incumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole, Be - neath his feet tremendous roll.

The musical score for 'Winchelsea' is written for four parts: Soprano, Alto, Tenor, and Bass. It is in 3/2 time and G major. The lyrics are: 'Incumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole, Be - neath his feet tremendous roll.'

C.

No. 104.

VERNON.

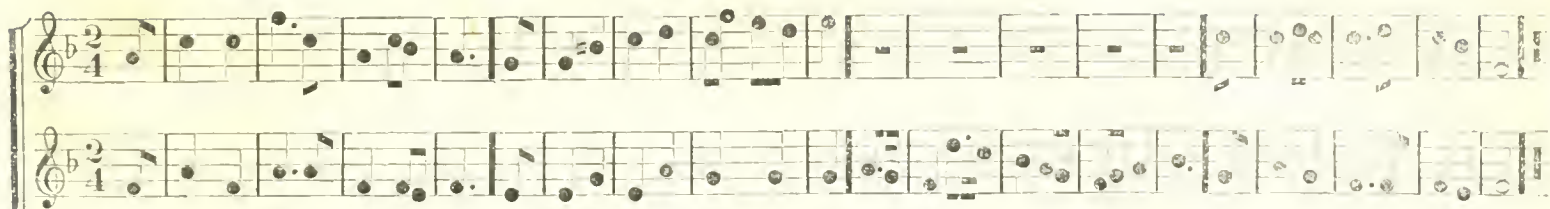
L. M.

German.

Lead us to God our final rest, To be with him for ev - er blest, Lead us to heaven its bliss to share, Fulness of joy for ev - er there.

He guides our feet, he guards our way, His morning smiles adorn the day, He spreads the evening veil and keeps, The silent hours, while Israel sleeps.

The musical score for 'Vernon' is written for four parts: Soprano, Alto, Tenor, and Bass. It is in common time (C) and G major. The lyrics are: 'Lead us to God our final rest, To be with him for ev - er blest, Lead us to heaven its bliss to share, Fulness of joy for ev - er there. He guides our feet, he guards our way, His morning smiles adorn the day, He spreads the evening veil and keeps, The silent hours, while Israel sleeps.'



Oft in the visions of the night, My thoughts o'er all thy mercies roll, And ev'ry midnight wakeful hour, I trace the wonders of thy love.



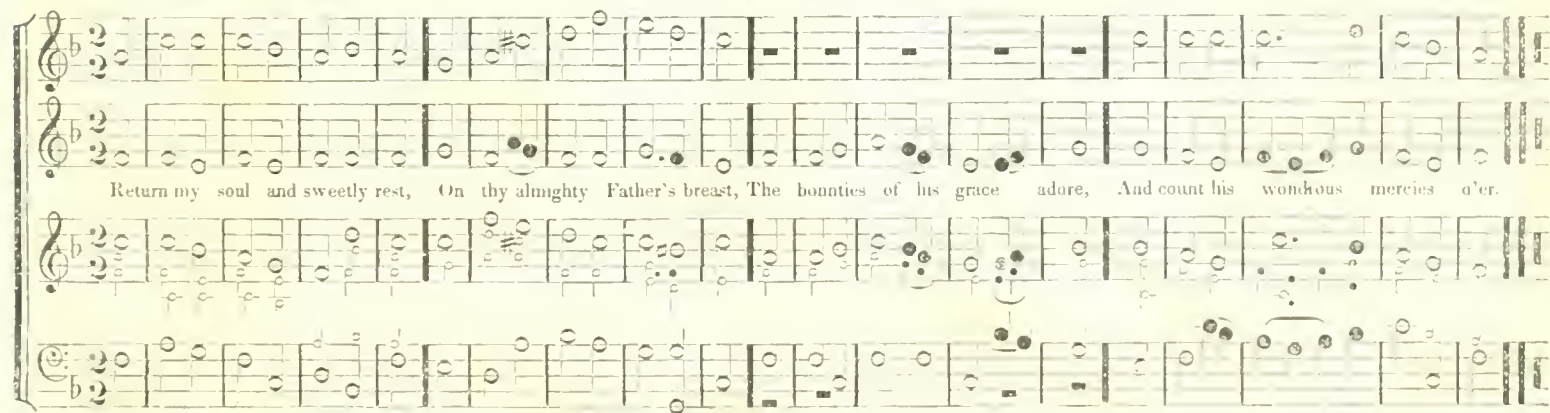
Thy mercies Lord thro' end - less years, Shall all my raptured thoughts employ, Yet endless years will only swell, My wonder gratitude and joy.

V. No. 106.

NAZARETH.

L. M.

Webbe.



Return my soul and sweetly rest, On thy almighty Father's breast, The bounties of his grace adore, And count his wondrous mercies o'er.

1. God of the seas thine awful voice, Bids all the rolling waves rejoice, And one soft word of thy command, Can sink them silent on the sand.

2. We bow before thy heav'nly throne; Thy pow'r we see, thy goodness own, Yet cher-ish'd by thy mil-der voice, Our bosom's tremble and rejoice.

P. No. 108.

AVERNO.

L. M.

Dr. Hayes.

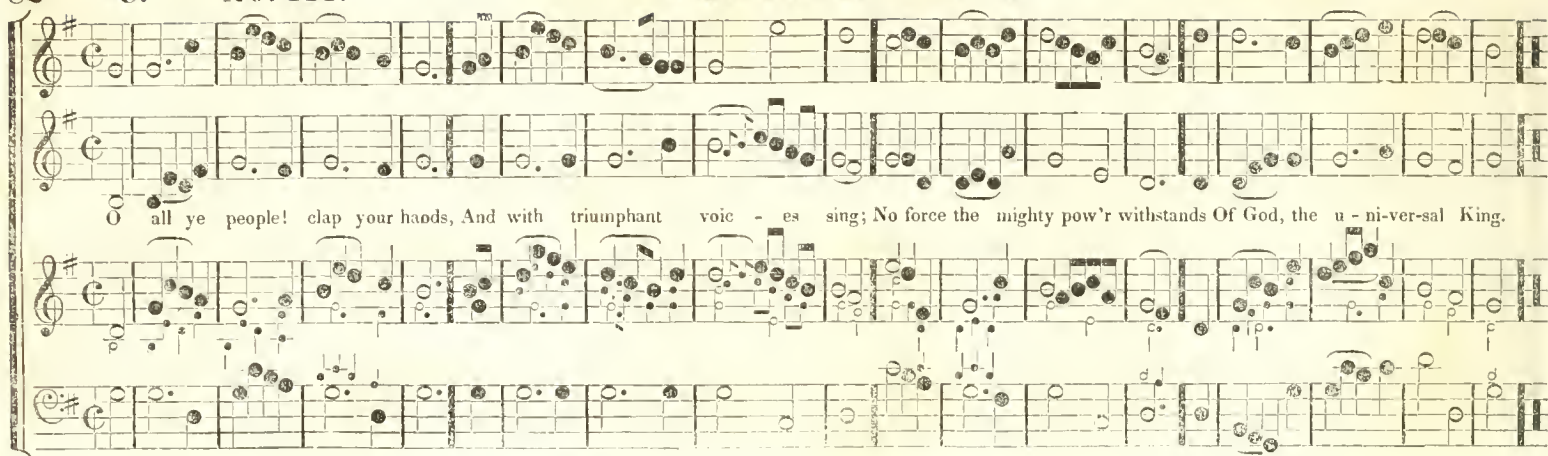
1. How vain is all beneath the skies, How transient ev'ry earthly bliss, How slender all the fondest ties, That bind us to a world like this.

2. But tho' earth's fairest blossoms die, And all beneath the skies is vain, There is a land whose confines lie, beyond the reach of care and pain.

Thine earthly sabbaths, Lord we love, But there's a nobler rest a - bove, To that our longing souls as - pire, With cheerful hope and strong de - - sire.

No more fatigue no more dis - tress, Nor sin, nor death, shall reach the place, No groans shall mingle with the songs, Which warble from immortal tongues.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears, While nature's voice to slumber calls, And silence reigns amid the spheres.



O all ye people! clap your hands, And with triumphant voices sing; No force the mighty pow'r withstands Of God, the u-ni-ver-sal King.

V. NO. 112.

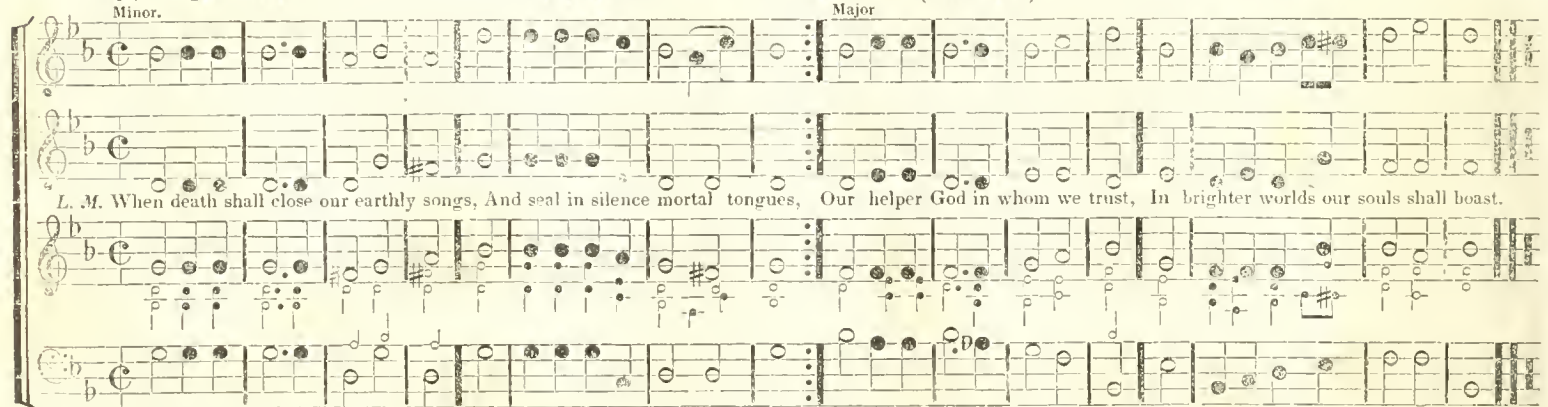
ALDEN.

L. M.

(Chant.)

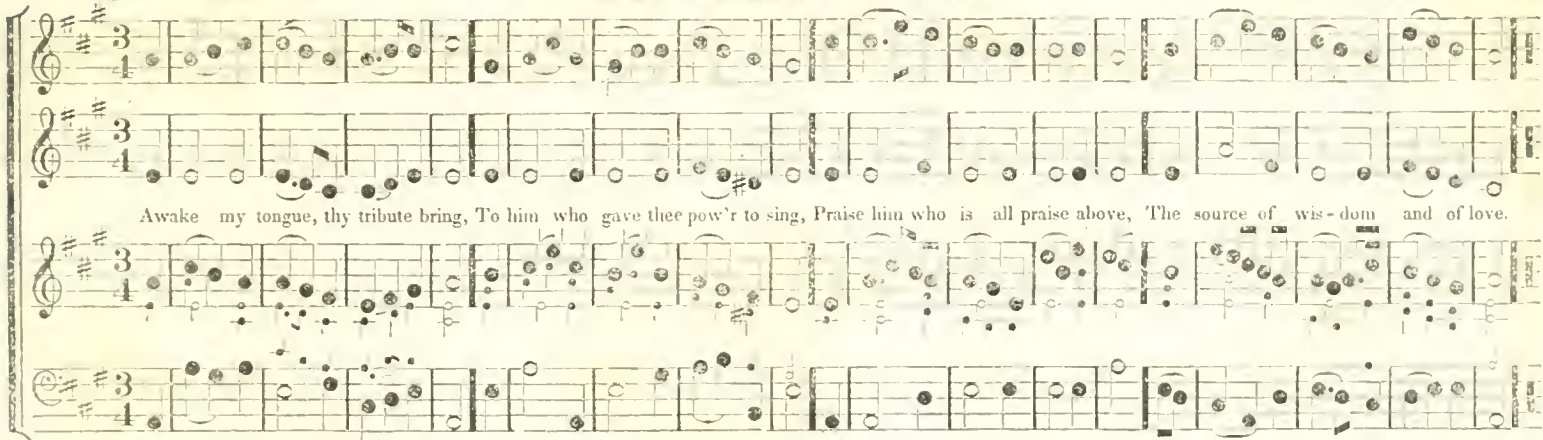
Minor.

Major



L. M. When death shall close our earthly songs, And seal in silence mortal tongues, Our helper God in whom we trust, In brighter worlds our souls shall boast.

L. P. M. I urge no merits of my own. No worth to claim thy gracious smile,
And when I bow before thy throne, Dare to converse with God awhile, Thy name blest Jesus is my plea, Dear - est and sweetest name to me.



Awake my tongue, thy tribute bring, To him who gave thee pow'r to sing, Praise him who is all praise above, The source of wis-dom and of love.

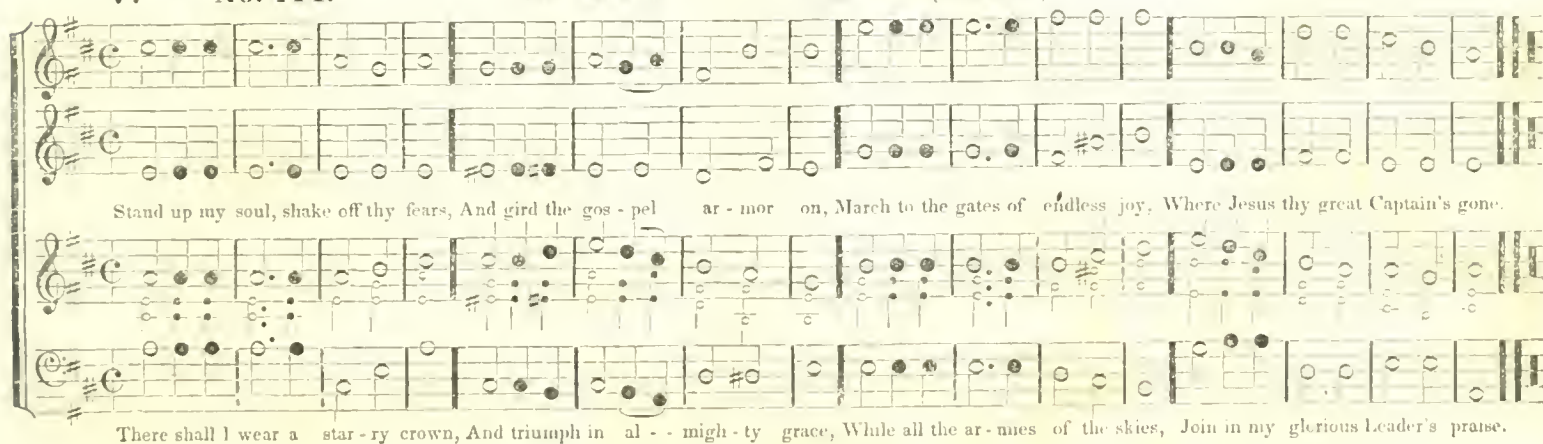
V.

No. 114.

HEBER.

L. M.

(Chant.)



Stand up my soul, shake off thy fears, And gird the gos-pel ar-mor on, March to the gates of endless joy, Where Jesus thy great Captain's gone.

There shall I wear a star-ry crown, And triumph in al-migh-ty grace, While all the ar-mies of the skies, Join in my glorious Leader's praise.

Now to the Lord a noble song, Awake my soul awake my tongue. Hosanna to th' eternal name, And all his boundless love proclaim.

P. No. 116.

DRESDEN. L. M. or L. P. M.

Fine. *D. C.*

L. M. When rising floods my soul o'er flows, When sinks my heart in waves of woe, Jesus thy timely aid impart, And raise my head and cheer my heart.

P. M. We weep for those who weep below, And burden'd for th' afflicted, sigh, The various forms of human woe, Excite our softer sympathy.
Fill ev'ry heart with mournful care, And fill our souls with faith and prayer.

My life, my health, my friends I owe, All to thy vast un-bounded love, Ten thousand precious gifts below, And hope of no - bler joys above,

Thus will I sing till na - ture cease, Till sense and language are no more, And after death thy boundless grace, Through everlasting years adore.

Shew pi - ty Lord, O Lord forgive, Let a re - penting re - bel live, Are not thy mercies large and free, May not a sinner trust in thee.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

This musical score is for the hymn 'WELLS. L. M.' and is marked 'Heldrad.' in the top right corner. It consists of four staves of music. The first two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third and fourth staves are in bass clef with the same key signature and time signature. The lyrics are written below the first two staves. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

V.

BRENTFORD. L. M.

Jesus no other name but thine, Is giv'n by ev - er - lasting love, To lead our souls to joys di - vine, No other name will God approve.

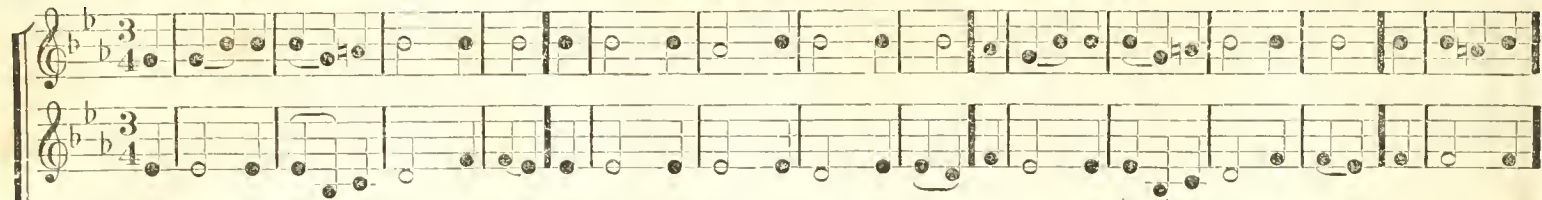
This musical score is for the hymn 'BRENTFORD. L. M.' and is marked 'V.' in the top left corner. It consists of four staves of music. The first two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third and fourth staves are in bass clef with the same key signature and time signature. The lyrics are written below the first two staves. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

As panting in the noon-day beam, The hart de-sires the cool-ing stream. So to thy presence, Lord, I flee

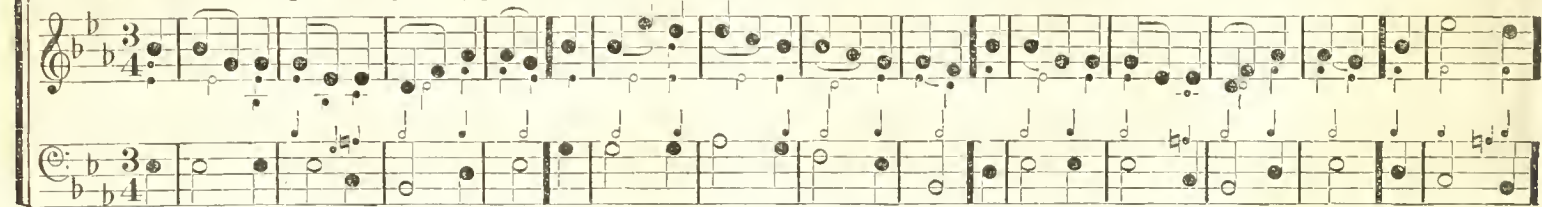
This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing the vocal melody. The third staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing the vocal melody. The fourth staff is a bass clef with a key signature of one flat and a 2/2 time signature, containing the bass line. The lyrics are written below the second and third staves.

So longs my soul, O God, for thee; Thirsting to taste thy liv-ing grace, And see thy glo-ry, face to face.

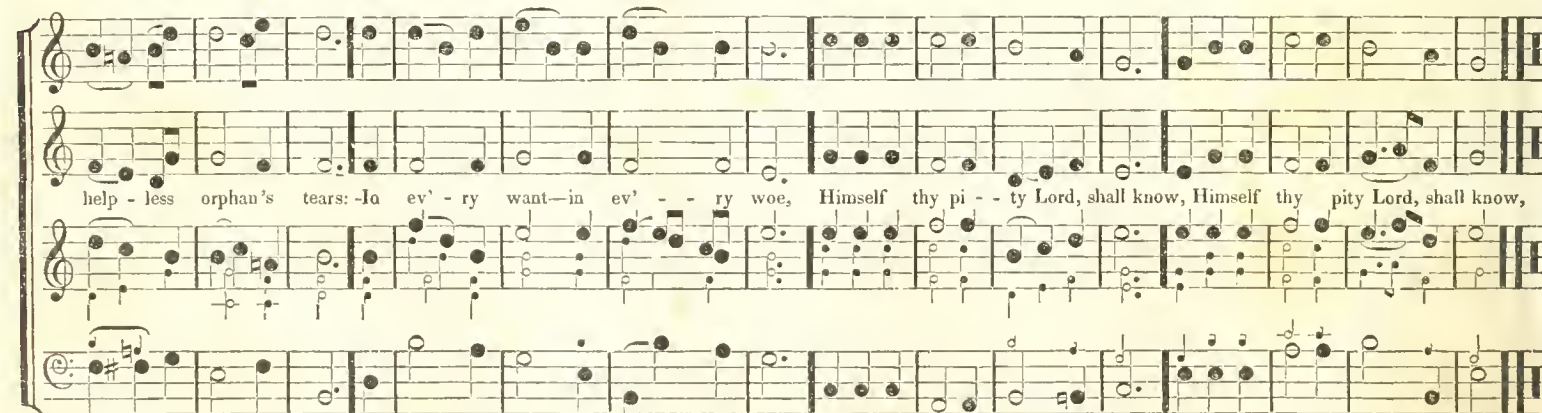
This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one flat and a 2/2 time signature. The second staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing the vocal melody. The third staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing the vocal melody. The fourth staff is a bass clef with a key signature of one flat and a 2/2 time signature, containing the bass line. The lyrics are written below the second and third staves.



L. P. M. Blest who with gen'rous pi - ty glows, Who learns to feel a - nother's woes, Bows to the poor man's wants his ears, And wipes the



L. M. When death shall close our earthly songs. And seal in silence mor - tal tongues, Our helper God, in whom we trust, In brighter



help - less orphan's tears: - In ev' - ry want - in ev' - ry woe, Himself thy pi - ty Lord, shall know, Himself thy pity Lord, shall know,

worlds our souls shall boast, Our helper, God, in whom we trust, In brighter worlds our souls shall boast, In brighter worlds our souls shall boast.

First system of musical notation for 'PARK STREET'. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second staff.

Hark! how the cho - - ral song of Heav'n Swells full of peace and joy a - - - bove.

Second system of musical notation for 'PARK STREET'. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second staff.

Hark! how they strike their golden harps, And raise their tune - ful notes of love, And raise their tune - ful notes of love.

Descend from heav'n im - mor - - tal dove, Stoop down and take us on thy wings,

And mount and bear us far a - bove,

And mount and bear us far a - bove, The reach of these in - fe - rior things, The reach of these in - fe - rior things,

And mount and bear us far a - bove,

Tho' in the paths of death I tread, With gloomy ter - rors over - spread, My steadfast heart shall fear no ill, For thou O Lord art

What trans - port, Lord, shall fill my heart, When thou my worthless name shall own, When I shall see thee as thou art, And know as I my-

with us still, Thy friendly rod shall give me aid, Thy friend - ly rod shall give me aid, And guide me thro' the dreadful shade.

self am known, From sin and fear and sor - row free, From sin and fear and sor - row free, My soul shall find its rest in thee

A - wake our souls, a - way our fears, Let ev - ry trem - bling thought be gone! Awake, and run the heav' - nly race,

And put a cheerful courage on! A - wake, and run the heav'nly race, And put a cheer - ful courage on!

Peace troubled soul, whose plaintive moan, Hath taught these rocks the notes of woe; Cease thy complaint, suppress thy groan,

The first system of the musical score for 'PALESTINE'. It consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The second staff is a treble clef with the same key signature and time signature, containing the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature, containing a piano accompaniment. The fourth staff is a bass clef with the same key signature and time signature, containing a bass line. The lyrics are: 'Peace troubled soul, whose plaintive moan, Hath taught these rocks the notes of woe; Cease thy complaint, suppress thy groan,'.

And let thy tears for - get to flow; Behold the precious balm is found, To lull thy pain to heal thy wound.

The second system of the musical score for 'PALESTINE'. It consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The second staff is a treble clef with the same key signature and time signature, containing the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature, containing a piano accompaniment. The fourth staff is a bass clef with the same key signature and time signature, containing a bass line. The lyrics are: 'And let thy tears for - get to flow; Behold the precious balm is found, To lull thy pain to heal thy wound.'.

L. M. Look up, ye saints, di - rect your eyes, To Him who dwells a - - bove the skies; With your glad notes his praise re - hearse,

L. P. M. He fram'd the globe, he built the sky, He made the shining worlds on high, And reigns complete in glo - ry there.

This musical system consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Who fram'd the migh - ty u - - ni - verse, With your glad notes, his praise rehearse, Who fram'd the migh - ty u - ni - verse.

His beams are maj - es - - ty and light, His beau - ties how divine - ly bright, His tem - ple how divine - ly fair.

This musical system continues the piece with four staves. It follows the same instrumental arrangement as the first system. The lyrics continue below the vocal staves.

Ye who delight to serve the Lord, The hon - ors of his name record; His sacred name for - - - ev - - - er bless.

The first system of the musical score for 'ST. HELENS.' consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 3/2 time signature and contains the lyrics. The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature.

Where'er the circling sun dis - plays His ri - sing beams or set - - ting rays, Let lands and seas his pow'r confess.

The second system of the musical score for 'ST. HELENS.' consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 3/2 time signature and contains the lyrics. The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature.

PIA. DUETT.

We'll sing a note that high prevails, A - bove the angels free from sin. Who cannot taste the love that heals, Or sweets of conscience thus made clean,

INS. VOICE.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano duet (PIA. DUETT.) and contains the lyrics: "We'll sing a note that high prevails, A - bove the angels free from sin. Who cannot taste the love that heals, Or sweets of conscience thus made clean,". The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the instrumental/voice part (INS. VOICE.) and continues the melody. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the instrumental/voice part (INS. VOICE.) and continues the melody.

DUETT.

Thy love O Jesus is the theme, The song of saints shall ever tell, And thro' e - ter - ni - ty proclaim, The vict'ry over sin and hell.

VOICE, or INS.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a duet (DUETT.) and contains the lyrics: "Thy love O Jesus is the theme, The song of saints shall ever tell, And thro' e - ter - ni - ty proclaim, The vict'ry over sin and hell." The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the duet (DUETT.) and continues the melody. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the voice/instrumental part (VOICE, or INS.) and continues the melody.

Sinner! rouse thee from thy sleep, Wake, and o'er thy folly weep; Raise thy spir - it dark and dead, Jesus waits his light to shed.

V. No. 130.

GERMAN HYMN. 7's, or L. M.

Pleyel.

7's. See the lovely blooming flower, Fades and withers in an hour: So our transient comforts fly, Pleasure only blooms to die.

L. M. Lord 13 at thy feet I prostrate fall, Opprest with fears to thee I call, Reveal thy pard'ning love to me, And set my captive spirit free.

1. Lord of hosts how love - ly fair, Here on earth thy temples are, Here thy wait - ing peo - ple see, Much of heav'n, and much of thee.

2. From thy gracious pres - ence flows, Bliss that softens all our woes, While thy spir - it's ho - ly fire, Warms our hearts with pure desire.

C.

No. 132

SPRING.

7's.

Oh, be - lov - ed Sav - iour haste, Tell me all the storms are past; Speak and by thy gra - cious voice, Make my drooping soul rejoice.

7's. High in yonder realms of light, Dwell the raptur'd saints a - bove, Far beyond our fee - ble sight, Hap - py in Im -manuel's love.

8's & 7's. Praise the Saviour all ye *nations, Praise him all ye saints a - bove. Shout with joy - ful acclam - *ations, His di - vine vic - torious love.

P. No. 134.

FAIRFAX.

7's.

Lord we come before thee now, At thy feet we humbly bow, O do not our suit dis - - dam, Shall we seek thee, Lord, in vain?

* Omit the slurs.

Now the shades of night are gone; Now the morning light is come; Lord, may we be thine to day, Drive the shades of sin a - way.

7's. Gently glides the stream of life, Oft a - long the flow'ry vale, Or im - petuous down the cliff, Rushing roars when storms as - sail.

L. M. How soon, O Lord, will life de - cay, How soon this world will pass away, Oh! what can mortal friends a - vail, When heart, and strength, and life shall fail.

Songs of praise the angels sang; Heav'n with hal - le - lujahs rang, When Je - hovah's work begun, When he spake and it was done, When he spake and it was done

Children of the heav'nly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

Soft - ly now the light of day, Fades up - on my sight a - way; Free from care, from la - bor free, Lord I

would commune with thee, Soon for me, the light of day, Shall for - ev - er pass a - way; Then from sin and sor - row free, Take me Lord, to dwell with thee.

1st. 2d.

Hearts of stone, re - lent, re - lent; Break, by Je - sus' cross sub - du'd; See his bo - dy, mangled, rent,

Will you let him die in vain? Still to death pur - sue your Lord? O - - pen tear his wounds a gain?

This musical system consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words aligned under specific notes.

Cover'd with a gore of blood, Sinful soul, what hast thou done? Murder'd God's e - ter - nal Son!

Trample on his precious blood? No! with all my sins I'll part; Saviour, take my broken heart.

This musical system also consists of four staves, following the same format as the first system: three staves in treble clef and one in bass clef, all with a key signature of one flat and common time. The lyrics continue across these staves.

O Lord, how great the favor, That we such sinners poor, Can thro' thy blood's sweet savor, Approach thy mercy's door; And find an open passage,

The first system of the musical score for 'ROMAINE'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second staff.

Un-to thy throne of grace, And wait the welcome message, And wait the welcome message, And wait the welcome message, That bids us go in peace.

The second system of the musical score for 'ROMAINE'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second staff.

When shall the voice of singing, Flow joy - ful - ly along, When hill and val - ley ringing, With one tri - um - phant song,

The first system of the musical score for 'MARGATE' consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the first three staves.

Proclaim the contest ended, And him who once was slain, Again to earth de - scen - ded, In righteous - ness to reign.

The second system of the musical score continues with four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the first three staves.

1. Lord we bless thee for thy grace, And truth, which nev - er fail, Hast - ning to be - hold thy face, With - out a dimming veil.

2 Time is wing - ing us a - way, To our e - ter - nal home, Life is but a winter's day, A jour - ney to the ton.'.

We shall see our heav - 'nly King, All thy glorious love proclaim, Help the angel choirs to sing, Our blest triumphant Lamb, Our blest triumphant Lamb.

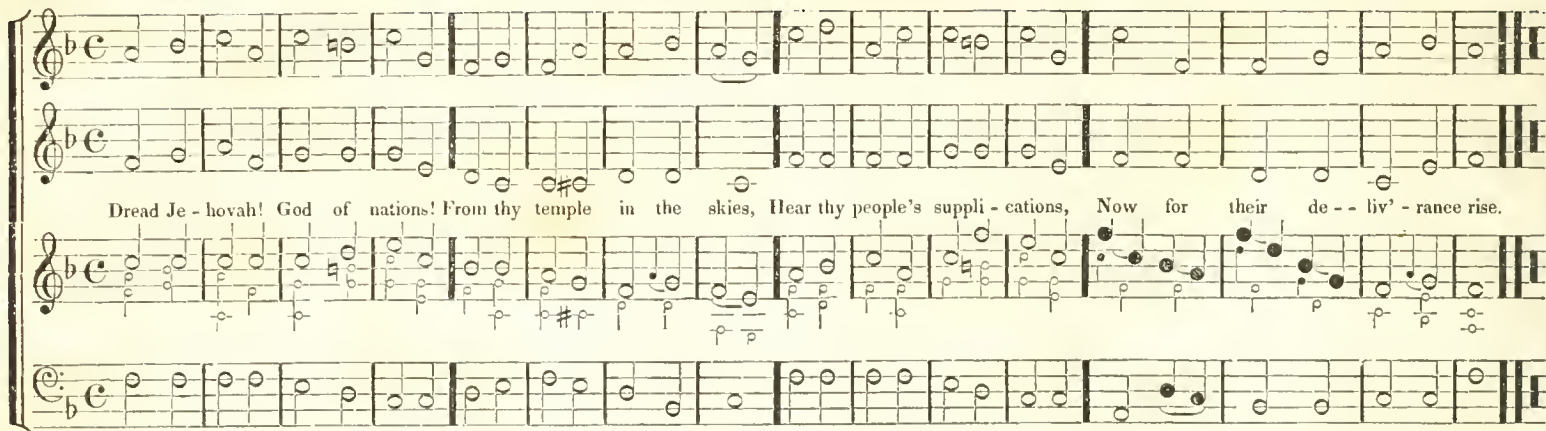
But the christian shall en - joy, Health and beauty from a - bove, Far, beyond the world's alloy. Secure in Jesus's love, Secure in Jesus's love.

1. From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains, Roll down their golden sand, From many an ancient river,

2. Shall we whose minds are lighted, By wisdom from on high, Shall we to men be - nighted, The lamp of life de - ny? Sal - vation! Oh, Salvation,

From many a palmy plain, They call us to de - liv - er Their land from error's chain, They call us to de - liv - er Their land from errors chain.

The joyful sound proclaim, Till earth's remotest na - tion Has learnt Messiah's name, Till earth's remotest na - tion Has learnt Mee - ah's name



Dread Je - hovah! God of nations! From thy temple in the skies, Hear thy people's suppli - cations, Now for their de - - liv' - rance rise.

P.

No. 146.

SUPPLIANT.

8's, & 7's.

German.



1. Jesus full of all compassion, Hear thy humble suppliant cry, Let me know thy great salvation, Or I languish, faint, and die, Or I languish, faint, and die.

2. Sweet the moments, rich in blessing, Which before the cross I spend, Life, and health, and peace possessing, From the sinner's dying friend, From the sinner's dying friend.

S, 7, 4. Shout for joy with songs of praises, Ye who in his name delight,
 Shout for God our Saviour raises, To his throne in endless night, 'Tis Je - ho - vah, 'tis Je - ho - vah Crowns our Lord with endless might.
 S's & 7's. Praise to Thee thou great Cre - a - tor, Praise to Thee from ev'ry tongue, Join my soul with ev'ry creature, Join the ev - er - lasting song.

Gently, Lord, O gently lead us, Thro' this lowly vale of tears, And, O Lord in mercy give us, Thy rich grace in all our fears.
 Oh re - fresh us, O re - fresh us, Oh re - fresh us with thy grace.

First system of the musical score. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the staves.

Come thou fount of ev'ry blessing, Tune my heart to sing thy praise, Streams of mercy never ceasing, Call for songs of loudest praise,

Second system of the musical score. It consists of four staves, continuing from the first system. The notation and key signature remain the same. The lyrics continue below the staves.

Teach me some melodious sonnet, Sung by flaming tongues a - - bove, Praise the mount, O fix me on it, Mount of Gods unchanging love.

Jesus full of all compassion, Hear thy humble suppliant's cry, Let us know thy great salva - tion, See I languish, faint and die

This system contains the first four staves of the musical score. The first staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C). The third staff is a treble clef with a common time signature (C). The fourth staff is a bass clef with a common time signature (C). The lyrics are written below the second and third staves.

Guilty, but with heart re - lenting, O'er - whelmed with helpless grief, Prostrate at thy feet re - penting, Send O send me quick relief.

This system contains the next four staves of the musical score. The first staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C). The third staff is a treble clef with a common time signature (C). The fourth staff is a bass clef with a common time signature (C). The lyrics are written below the second and third staves.

Haste O sin - ner to the Sa - viour, Seek his mer - cy while you may, Soon the day of grace is o - ver,

Soon your life will pass a - - way, Haste O sin - ner, Haste O sinner, You must per - - ish if you stay.



8, & 7. Blest be thou, O God of Israel, Thou, our Fa - - ther and our Lord; Thine O Lord are power and great - ness,
Blest thy maj - es - ty for ever, Ever be thy name adored.

Hear the her - - alds of the gospel, News from Zi - - on's king proclaim, Par - - don to each ro - bel sin - ner;



Glory vict' - ry are thine own, All is thine in earth, and Heaven, O - - ver all thy bound - less throne.

Free for - give - ness ¹⁵ in his name, How im - por - tant, How im - - portant, Free for - giv - ness in his name.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of whole rests. The second staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The third staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The fourth staff is a bass clef with a key signature of one flat, containing a melody of eighth and quarter notes. The lyrics are written below the second and third staves.

An - gels from the realms of glo - ry, Wing your flight o'er all the earth: Ye who sing cre - - a - - tion's sto - ry,

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The second staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The third staff is a treble clef with a key signature of one flat, containing a melody of eighth and quarter notes. The fourth staff is a bass clef with a key signature of one flat, containing a melody of eighth and quarter notes. The lyrics are written below the second and third staves.


Now pro - claim Mes - - si - - ah's birth, Come and wor - ship, come and wor - ship, Wor - ship Christ the new born king.

8. & 7. 4. When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side, Bear me thro' the swelling cur - rent,

8. & 7. Lord our God for all thy bounties, Songs of grat - i - tude we raise, To thy name for ev - er glo - rious

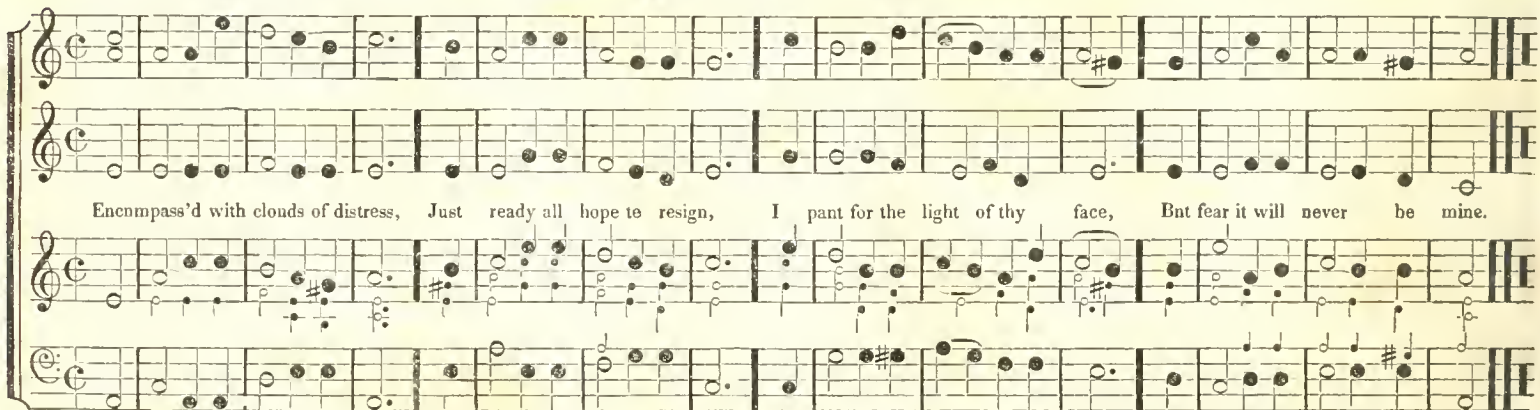
Land me safe on Canaan's shore, Songs of prai - ses, Songs of prai - ses, I will ev - er give to Thee.

Ev - er we ad - dress our praise, To thy name for ev - er glo - rious, Ev - er we address our praise



Ye angels who stand round the throne, And view my Immanuel's face, In rapturous songs make him know, Tune all your soft harps to his praise,

'Tis Jesus the first, and the last; Whose spirit shall guide us safe home, We'll praise him for all that is past, And trust him for all that's to come.



Encompass'd with clouds of distress, Just ready all hope to resign, I pant for the light of thy face, But fear it will never be mine.

The love of the spirit I sing, By whom the atonement's applied: Who sinners to Jesus can bring, And cause them in him to abide, And cause them in him to abide.

How shall I my Saviour set forth? How shall I his beau - ties de - clare? O how shall I speak of his worth! Or what his chief digni - ties are.

His angels can never express, Nor saints who sit near - est his throne, How rich are his treasures of grace, No! this is a myst'ry unknown.

How pleas'd and blest was I, To hear the peo - ple cry, "Come, let us seek our God to day!"

The first system of the musical score for 'Dalston' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

Yes, with a cheer - ful zeal, We'll haste to Zi - on's hill, And there our vows and honours pay.

The second system of the musical score for 'Dalston' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature, containing the lyrics: "The Lord Je - ho - vah reigns, And roy - - al state main - tains, And roy - al state maintains, His head with awful". The third staff is a treble clef with the same key signature and time signature, containing the lyrics: "Upheld by thy commands, The world se - cure - ly stands, The world se - cure - ly stands, And skies and stars o-". The bottom staff is a bass clef with the same key signature and time signature, containing the lyrics: "Upheld by thy commands, The world se - cure - ly stands, The world se - cure - ly stands, And skies and stars o-".

The Lord Je - ho - vah reigns, And roy - - al state main - tains, And roy - al state maintains, His head with awful

Upheld by thy commands, The world se - cure - ly stands, The world se - cure - ly stands, And skies and stars o-

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature, containing the lyrics: "glories crown'd, Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round". The third staff is a treble clef with the same key signature and time signature, containing the lyrics: "thy word, Thy throne was fix'd on high, Ere stars adorn'd the sky: Eter - nal is thy king - dom Lord.". The bottom staff is a bass clef with the same key signature and time signature, containing the lyrics: "thy word, Thy throne was fix'd on high, Ere stars adorn'd the sky: Eter - nal is thy king - dom Lord.". The system ends with a double bar line.

glories crown'd, Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round

thy word, Thy throne was fix'd on high, Ere stars adorn'd the sky: Eter - nal is thy king - dom Lord.

Up - - held by thy com - - mands, The world se - care - ly stands, And skies and stars o - - bey thy word;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second staff.

E - ter - nal is thy kingdom, Lord.

Thy throne was fix'd on high, Be - fore the star - ry sky; E - - - - ter - - - - nal is thy kingdom, Lord.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

The God of Abr'ham praise, Who reigns enthron'd a - bove; An - cient of ev - er - last - ing days, And God of love;

This system contains four staves of music in G major (one sharp) and common time. The melody is written on the first three staves, with the lyrics placed below the second staff. The fourth staff provides a harmonic accompaniment. The music consists of quarter and half notes, with some rests.

Je - ho - vah, great I AM, By earth and heaven con - fess'd; I bow, and bless the sa - cred name, For - - e - - ver bless'd

This system continues the melody from the first system, also consisting of four staves. The lyrics are placed below the second staff. The music concludes with a double bar line. The notation includes various musical symbols such as sharps, flats, and note values.

To God the mighty Lord, Your joyful thanks repeat; To him due praise af-fords, As good as

Adagio.

he is great; For God does prove Our constant friend, His boundless love, Shall never end, Shall never end.

First system of the musical score. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "All hail, tri - un - phant Lord, Heav'n with Ho - san - nas rings, While earth in hum - ble strains, Gird on great God thy sword, Ascend thy con - quer - ing car While jus - tice, truth, and Love,"

All hail, tri - un - phant Lord, Heav'n with Ho - san - nas rings, While earth in hum - ble strains,
Gird on great God thy sword, Ascend thy con - quer - ing car While jus - tice, truth, and Love,

Second system of the musical score. It continues with four staves. The lyrics are: "The praise re - spon - sive sings, Wor - thy art thou that once was slain, Thro' end - less years to live, and reign, Main - tain the glorious war, Vic - to - ri - ous thou thy foes shall tread, And sin, and hell in tri - umph lead."

The praise re - spon - sive sings, Wor - thy art thou that once was slain, Thro' end - less years to live, and reign,
Main - tain the glorious war, Vic - to - ri - ous thou thy foes shall tread, And sin, and hell in tri - umph lead,

The Lord Je - ho - vah reigns, His throne is fix'd on high; The gar - ments he as - sumes, Are light and maj - es - - ty.

This musical system consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the second staff.

His glo - - ries shine, with beams so bright, No mor - - - tal eye can bear the sight

This musical system also consists of four staves in the same key signature and time signature as the first system. The melody continues in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the second staff.

The small notes in the Tenor and Bass, may be sung or omitted.

In sweet ex - al - ted strains, The King of glo - ry praise; O'er heaven and earth he reigns,

Thro' ev - er - last - ing days, He with a nod, the world con - trols, Sus - tains or sinks the distant poles.

Let man by nob - ler pas - sions sway'd, Let man in God's own im - age made, His breath in praise em - ploy,

This system contains the first four staves of the musical score. The top staff is a treble clef in B-flat major (two flats) and 3/4 time. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music features various note values including eighth and sixteenth notes, and rests.

Spread wide his Maker's name a - round, Till heaven shall echo back the sound, In songs of ho - - ly joy.

This system contains the next four staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are spread across the vocal staff. The musical notation includes various note values and rests, consistent with the first system.

O could I speak the matchless worth, O could I sound the glo - ries forth, Which on my Saviour shine,

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

I'd soar and touch the heav' - - nly strings, And vie with Gabriel when he sings, In notes almost divine, In notes almost divine.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

Among the saints let me be found, Whene'er th' arch an - - gel's trump shall sound, To see thy smiling face

The first system of the musical score for 'Rapture'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

Then loud - est of the crown'd I'll sing, While heav'n's resounding man - sions ring, With shouts of sov'reign grace.

The second system of the musical score. It also consists of four staves with the same instrumental and vocal parts. The lyrics continue below the vocal staves. The system concludes with a double bar line.

Be - gin, my soul, th' ex - al - - ted lay, Let each en - raptur'd thought o - - bey, And praise th' Al - mighty's name:

The first system of the musical score for 'Switzerland' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in the upper staves, and the accompaniment is in the lower staves. The lyrics are placed below the first two staves.

Let heaven and earth, and seas and skies, In one melodious concert rise, To swell th' in - spi - ring theme, To swell th' in - spi - ring theme.

The second system of the musical score continues the piece. It also consists of four staves (two treble, two bass). The lyrics are placed below the first two staves. The music concludes with a double bar line and repeat dots.

God of all worlds. be - fore whose searching eye, An - gels and men must undis - guised ap - pear, Cre - a - tor of the

noblest pow'rs on high, Migh - ty pre - - ser - - ver of thy creatures here, Mighty pre - serv - er of thy creatures here.

Rejoice ye Heavens, yeshining ranks a - dore, Sin, cease thy triumphs; death. exult no more, See from the pur - ple east what glory streams,

The first system of the musical score for 'RADIANCE'. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a style typical of 18th-century hymnals, with many notes beamed together and some accidentals. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Ce - les - tial radiance from yon visage beams, 'Tis He the promis'd Son who comes to claim, Great David's sceptre and extend his reign.

The second system of the musical score. It also consists of four staves (two treble, two bass) in the same key and time signature as the first system. The lyrics continue from the first system, with 'Ce - les - tial' starting on the first staff and 'Great David's' appearing on the third staff. The music concludes with a double bar line at the end of the fourth staff.

The first system of the musical score for 'Portland' consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef with lyrics underneath. The third and fourth staves are piano accompaniment in treble and bass clefs respectively. The key signature has one sharp (F#), and the time signature is common time (C).

House of our God with cheerful anthems ring, While all our lips and hearts his graces sing, The op'ning year his graces shall proclaim,

The God of glo - ry sends his summons forth, Calls the south na - tions and awakes the north, From east to west his sov'reign order spread,

The second system of the musical score for 'Portland' consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef with lyrics underneath. The third and fourth staves are piano accompaniment in treble and bass clefs respectively. The key signature has one sharp (F#), and the time signature is common time (C).

And all its days be vocal with his name, The Lord is good his mercy never ending, His blessings in perpetual showers descending,

Thro' dis - tant worlds and regions of the dead, The trumpet sounds; hell trem - bles Heav'n rejoices, lift up your heads ye saints with cheerful voices

Thy mer - cy my God is the theme of my song, The joy of my heart, and the boast of my tongue,

The first system of the musical score for 'MERCY'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second staff.

Tby free grace a - lone, from the first to the last, Hath won my af - fec - tions, and bound my soul fast.

The second system of the musical score for 'MERCY'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second staff.



1. Now, Je - - sus, our king, reigns tri - - um - - phant - ly glo - rious, O'er sin, death and hell, he is more than vic - - to - rious.

2. Our Je - sus his name now pro - claims all vic - to - rious, He reigns o - - ver all, and his kingdom is glorious.



With shouting proclaim it, Oh trust in his pas - sion, He saves us most freely, He saves us most free - ly, O precious sal - va - tion.

To Je - sus we'll join with the great congre - ga - tion, And triumph, as - crib - ing, And triumph, as - - crib - ing, to him our sal va - tion.

Slow.

CRES.

No war nor bat - tle sound, Was heard the world a - - round, No hos - tile chiefs to fu - rious com - bat ran;
 Hail, hail, aus - pie - ious morn! The Sav - iour Christ is born! Such was th' im - mor - tal ser - aph's song sub - - lime.

UNISON.

Pia.

Slow.

But peace - ful was the night, In which the Prince of light, His reign of peace up - on the earth be - - gan.
 Glo - ry to God in heav'n, To man sweet peace be giv'n, Sweet peace and friendship to the end of time.

UNISON.

Slow and Majestic.

Je - sus, our God as - cends on high, 'His heaven - ly guards a - round, At - tend him ris - - ing

While an - gels shout, and praise their king, Let mor - tals learn their strains, Let all the earth his

Organo sempre Legato.

through the sky, At - tend him ri - - sing through the sky, With trum - - pet's joy - ful sound.

hon - - ors sing, Let all the earth his hon - - ors sing, O'er all the earth he reigns.

SELECT MUSIC FOR RELIGIOUS WORSHIP.

PART II.

DOXOLOGY. L. M. (Old Hundred.)

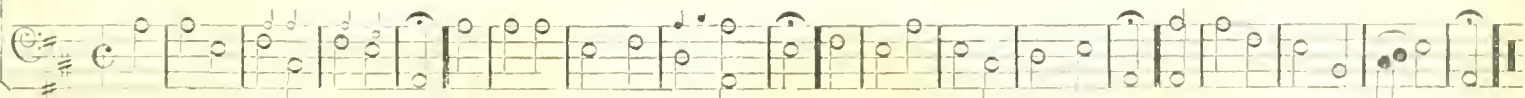
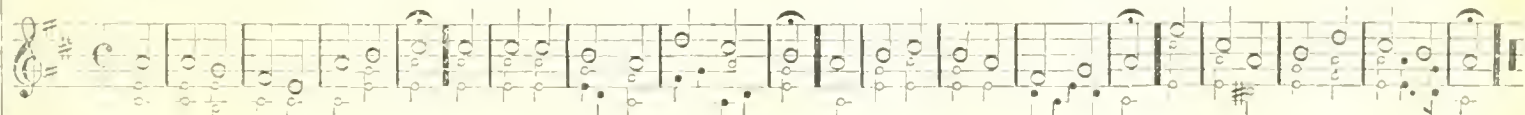
M. Luther.



To God the Father, God the Son, And God the Spir - it, three in one; Be honor, praise, and glo - ry giv'n, By all on earth, and all in heav'n.



Praise God the Father. God the Son, And God the Spir - it, three in one; Ye hosts a - bove, his praise proclaim, And ev'ry creature say—Amen.



Praise God, from whom all blessings flow, Praise him all creatures here be - low, Praise him above, ye heav'nly host, Praise Father, Son, and ho - ly Ghost.

Now let the Fa-ther and the son, And spir-it, be ador'd, Where there are works to make him known, Or saints to love the Lord.

To Father Son and ho-ly Ghost, The God whom we adore, Be glory, as it was, is now, And shall be ev-er more

DOXOLOGY.

7's, 8's & 7. 8, 7, 4.

(Ellenthorpe.)

Linley.

7's Sing we to our God a-bove, Praise e-ternal as his love, Praise him all ye heav'nly host, Father, Son and ho-ly Ghost.

8's & 7's May the grace of Christ our Saviour, And the Father's bound-less love, And the holy spirit's favor, Rest up-on us from above.

8, 7, 4 Great Je-hovah! we a-dore thee God the Father, God the son, God the spirit join'd in glory, On the same e-ter-nal throne.

Repeat only for this verse.—Endless praises, endless praises, To Je-ho-vah three in one

GLORY BE TO THE FATHER.

(Doxology.)

Chapple. 139

Glory be to the Father, Glory be to the Son, Glory be to the Ho - ly Ghost;

As it was in the be - ginning, is

As it

now, And ev - er shall be, world without end, world without end, world without end; A - men.

was in the beginning is now,



Glory to his ho - - ly name,
Silent course each heart in - - vites,

Praise ye the Lord, who all things made, Praise ye the Lord, who all things made, And glo - ry to his ho - - ly name,
Praise him ye stars whose trembling light, Like scatter'd pearls a - dorn the sky, Your si - lent course, each heart in - - vites,



Glo - ry to his ho - ly name,
Si - lent course each heart in - vites,

To him be hon - ors paid,
The Lord who reigns on high,

To him be endless hon - ors paid, Let ev'ry tongue his praise pro - claim,
To praise the Lord who reigns on high, Let ev'ry tongue his praise pro - claim,

To him be hon - ors paid,
The Lord who reigns on high,

SING HALLELUJAH.

Doctory.

E. T. Coolidge.

111

For.

Sing Hal - le - lu - jah ! praise the Lord ! Sing with a cheerful voice, Ex - alt our God with one ac - cord, And

For.

in his strength re - joice, re - joice, and in his strength re - joice. Ne'er cease to sing, ye heavn - ly host, To

Org.

F.

Unison. FF.

Fa - ther Son and Ho - ly Ghost, Till in the realms of end - less light, Your prai - ses shall u - - nite.

P.

Unison. FF.

There we to all e - ter - - ni - - ty, Shall join th' angel - ic lays, And sing in perfect har - mo - ny, To God our

P.

SING HALLELUJAH, Continued.

143

P. *For*

Saviour's praise, He hath re - - deem'd us by his blood, And made us kings, and priests to God, For us, For

Organ.

FF. *Adagio.*

us, the Lamb was slain, The Lamb was slain PRAISE YE THE LORD, A - MEN, A - - MEN.

FF. *Adagio.*

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a 3/2 time signature. The bottom two staves are in bass clef. The music is written in a key with one flat (B-flat). The lyrics are: "Bles - sing, hon - or, pow'r and glory, Bles - sing, honor, pow'r and glory, Be to God and to the Lamb. Blessing, hon - or,"

Second system of the musical score. It consists of four staves. The top two staves are in treble clef with a 3/2 time signature. The bottom two staves are in bass clef. The music continues from the first system. The lyrics are: "pow'r and glo - ry, Be to God and to the Lamb, Be to God and to the Lamb. Blessing, hon - or,"

pow'r and glo - ry, Blessing, honour, pow'r and glo - ry, Blessing, hon - our, pow'r and glo - ry, Be to

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is in 4/4 time and features a variety of note values including half notes, quarter notes, and eighth notes, with some rests.

God and to the Lamb, Be to God and to the Lamb, and to the Lamb, for - ev - er. A - men.

This musical system continues the piece and also consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music concludes with a double bar line and repeat dots.

First system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) in G major (one sharp) and common time. The bottom two staves are piano accompaniment, with the left hand in G major and the right hand in C major. The lyrics are: "Glo - ry be to the Father, and to the Son, and to the Ho - ly, Ho - ly Ghost; As it was in the beginning, is

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: "world without en - - - d
now and ev - er shall be, world with - out end, world with - out end, world without end, A - men, A - men.
world without en - - - d

SING TO THE LORD.

H. H. Gear.

147

Sing to the Lord a new made song, Let earth in one as - sem - bly throng, Her com - mon pa - tron's praise re - sound;

The first system of the musical score for 'Sing to the Lord'. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are written below the vocal staves.

Sing to the Lord and bless his name, From day to day his praise proclaim, Who us has with sal - vation crown'd.

DUETT. Two Trebles.

ORG.

Voice

The second system of the musical score. It continues the melody from the first system. The top two staves are for a duet of two treble voices. The bottom two staves are for organ and voice accompaniment. The key signature remains B-flat major, and the time signature is common time. The lyrics are written below the vocal staves.

CHORUS.

To heathen lands re - hearse,
his fame re - hearse, His wonders to the u - ni - verse, His won - ders to the u ni - - verse.

CHORUS.

To hea - then lands his fame re - hearse,
his fame re - hearse.

THE LAST BEAM IS SHINING. (Evening Hymn.)

Altered from a Portuguese Hymn.

1st. v. Fading still fading the last beam is shining, Father in Heaven the day is declining, Safety and innocence

2d. Treble. DUETT.

2d. v. Father in Heaven, O, hear when we call, - - Hear for Christ's sake who is Sa - viour of all, Feeble and fainting we

1st. Treble.

Inst.

fly with the light, Tempta - tion and danger walk forth with the night, From the fall of the shade till the morning bells chime, Shield me from

trust in thy might, In doubting and darkness thy love be our light, Let us sleep on thy breast while the night taper burns, Wake in thy

This system contains the first two lines of the hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

danger, save me from crime,

arms when the morning re - turns, Father have mercy, Father have mercy, Father have mercy thro' Jesus Christ our Lord. Amen.

This system contains the second two lines of the hymn. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staves. The system concludes with a double bar line and repeat signs.

O GIVE THANKS. (Chorus.)

Andante.

O give thanks un - to the Lord, call up - on his name, call up - on his name, make known his deeds among the people

SOLO. PIA.

CRES.

TUTTI. FOR.

Glo - ry ye—

Glo - ry ye in his ho - - ly name, glory ye in his ho - ly name. O give thanks un - to the Lord, un-

Glo - ry ye—

INS. VOICE.

O GIVE THANKS. Continued.

151

SOLI. PIA. **TUTTL. FOR.**

For his mercy, his mercy en - dureth for - ev - er.

to the Lord, For his mercy en - dureth, en - du - - - reth, Make known his deeds a - mong the

his mercy en - dureth for - ev - er

en - du - - - - - reth for - ev - er.

SOLI. PIA. **TUTTL. FOR.** **DIM.**

people. Glo - ry ye in his ho - ly name, glory ye in his ho - - ly name, in his ho - ly name.

Glo - ry

Look up ye saints, di - rect your eyes, di - rect your eyes, To him who dwells a - - bove the skies,

The first system of the musical score for 'Look Up, Ye Saints'. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the second staff.

With your glad notes his praise re - - hearse, Who form'd the migh - - ty u - - ni - verse, Look up ye

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the second staff.

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass and treble clefs. The lyrics are written below the vocal staves.

saints, di - rect your eyes To him who dwells a - bove the skies, He spoke, and from the womb of

The second system of the musical score continues the composition with four staves. It follows the same instrumental and vocal arrangement as the first system. The lyrics continue across the vocal staves.

night, At once sprang up the cheer - ing light, At once sprang up the cheering light. Him dis - cord heard, Him

dis - cord heard, him dis - cord heard, and at his nod, Beauty a - woke, beauty a - - woke, and spoke the

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music features various note values including half notes, quarter notes, and eighth notes, with some measures containing rests.

God, and spoke the God; Look up, ye saints, di - rect your eyes, To him who dwells a - - bove the skies.

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 2/4. The music continues with similar note values and rests as the first system.

DAUGHTERS OF JERUSALEM.

(Sentence.)

Ch. Zenner.

155

P. Allegretto.

MP. *Decres.* *P.* *MP.*

P. *MP.* *P.* *MP.*

Daughters of Je - rusalem, weep not for me, but weep for your - selves; Daughters of Je - rusalem, weep not for me, but

P. *Un poco cres.* *MP.* *Decres.* *P.* *Un poco cres.* *MP.*

P. Unison.

Decres. *Sempre piano.* *PP.* *P.* *Morendo.*

weep for yourselves. Fa - ther! Fa - ther! Fa - ther for - give them, for they know not what they do.

Decres. *Sempre piano.* *PP.* *P.* *Morendo.*

Ho - ly, Ho - ly, Holy Lord God of Sa - baoth; Heav'n and earth are full of thy glo - ry, Ho - sanna in the high - est.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is a treble clef with the same key and time signature, containing a second melodic line. The third staff is a treble clef with the same key and time signature, containing a third melodic line. The fourth staff is a bass clef with the same key and time signature, containing a bass line. The lyrics are written below the second and third staves.

Hosan - na in the highest, in the highest, Ho -

Blessed, bless - ed, bless - ed, bless - ed is he that cometh in the name of the Lord, Ho - san - - - - - na,

Ho - san na in the highest, in the highest, Ho -

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is a treble clef with the same key and time signature, containing a second melodic line. The third staff is a treble clef with the same key and time signature, containing a third melodic line. The fourth staff is a bass clef with the same key and time signature, containing a bass line. The lyrics are written below the second and third staves.

san - - - - - na,

Hosanna in the highest, in the highest, Ho - sanna in the high - est, Ho - san - - na, Ho - - san - - na in the high - - est.

san - - - - - na.

RESPONSES.

(After the Commandments.)

Affet. mos.

Lord, have mer - cy up - on us, and in - - line our hearts to keep this law.

After the 10th Commandment

Lord, have mer - cy up - on us, and write all these thy laws in our hearts, we be - - seech thee.

A - gain the day returns of ho - ly rest, Which when he made the world Je - ho - vah blest, When like his
 Let us devote this con - se - rat - ed day, To learn his will, and all we learn o - bey, So shall he

own he made our labour cease, And all be pi - e - ty, and all be peace. Father of Heav'n in
 hear when fervent - ly we raise, Our sup - pli - ca - tions and our songs of praise.

whour our hopes con - fide, Whose pow'r de - fends us, and whose wis - dom guide; In life our guardian and in death our

Pia.

This system contains the first four staves of music. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are written below the third staff. The word 'Pia.' is written above the second staff.

friend; Glo - ry su - preme, Glo - ry supreme, Glo - ry su - preme be thine till time shall end.

For.

This system contains the next four staves of music. The first staff is a treble clef with a key signature of two sharps. The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are written below the second staff. The word 'For.' is written above the second staff.

Who hath made Heaven and earth.

Our help is in the name of the Lord. Who hath made Heaven and earth; Blessed be the name of the Lord, Blessed be the

Who hath made Heaven and earth.

Who hath made Heaven and earth.

from this time for - - th forever mo - - re forever mo - - re

name of the Lord; From this time for - - th forever mo - - re forever mo - - re from this time forth forever more, and let all the people

from this time for - - th forever mo - - re, from this time for - - th forever more,

say Amen Amen let all the people say Amen Amen let all the people say Amen Amea let

This system contains four staves of music. The first staff is a treble clef melody. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment with chords and arpeggios. The fourth staff is a bass clef line. The key signature has one sharp (F#).

all the people say A - men A - men let all the people say A - - - men A - - - men.

This system contains four staves of music. The first staff is a treble clef melody. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment with chords and arpeggios. The fourth staff is a bass clef line. The key signature has one sharp (F#).

SYN.

SOLO.

1st. Verse. My God, the spring of all my joys, The life of my de - lights, The glory of my brightest days, And comfort of my nights.

3d. Verse. The op'ning heav'ns around me shine, With beams of sacred bliss, While Jesus shows his heart is mine, And whispers I am his.

CHORUS.

FINE.

1. V. My God the spring of all my joys, The life of my de - lights, The glory of my brightest days, And comfort of my nights.

3. V. The op'ning Heav'ns around me shine, With beams of sacred bliss, While Je - sus shows his heart is mine, And whispers I am his

2d. V. In darkest shades if he ap - pear, My dawning
is be - - gun, He is my soul's bright morn - ing star, And he my ri - sing sun.

Repeat 1st Solo and Chorus in 3d V.

2. V. In darkest shades if he appear, My dawning is be - gun, He is my soul's bright morning star, And he my rising sun.

The first system of the musical score consists of four staves. The top two staves are vocal parts, both in treble clef with a key signature of one sharp (F#). The bottom two staves are instrumental parts, both in treble clef with a key signature of one sharp. The music is in common time (C). The lyrics are written below the second vocal staff.

O Thou, O Thou, whose pow'r, o'er moving worlds pre - sides, Whose voice, whose voice cre - a - - - ted, and whose wisdom guides. O

Inst.

The second system of the musical score consists of four staves. The top two staves are vocal parts, both in treble clef with a key signature of one sharp. The bottom two staves are instrumental parts, both in treble clef with a key signature of one sharp. The music is in common time (C). The lyrics are written below the second vocal staff. A 'Duet' section is indicated above the third staff.

Thou, O Thou whose pow'r, o'er moving worlds presides, Whose voice, whose voice created, and whose wisdom guides. On darkling man, on darkling man, in

Duet.

Voice

Inst

full, in full ef - - fulgence shine, And cheer and cheer his clouded mind, with light, with light di - - vine. On darkling man, on

This system contains four staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the second and third staves.

darkling man, in full, in full ef - - fulgence shine, And cheer, and cheer his clouded mind, with light, with light di - - vine.

This system contains four staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the second and third staves.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics are written below the second staff.

'Tis thine, 'tis thine alone, to calm the pious breast, With silent, silent confidence, and holy, holy rest, From thee, from thee, great God, we

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics are written below the second staff.

spring, to thee we bend, Path, Motive, Guide, O - rig - in - al, O - rig - in - al and End. Path, Motive, Guide, O - rig - in - al and End.

Life has a soft and silver thread, Nor is it drawn too long, Yet when ray vas-ter hopes persuade, I'm willing to be gone.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

Fast as you please, roll down the hill, And haste a-way my years, Yet I can wait my Father's will, And dwell beneath the

The second system of the musical score also consists of four staves, continuing the vocal melody and piano accompaniment from the first system. The lyrics continue below the vocal staves.

spheres. Life has a soft and silver thread, Nor is it drawn too long, Yet when my vaster hopes persuade, I'm willing to be gone.

This system contains the first four staves of music. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are written below the third staff.

Rise glorious ev-'ry future sun, Gild all my following days, But make the last dear moment known, by well dis - - tinguish'd rays.

This system contains the next four staves of music. The first staff is a treble clef with a key signature of two sharps. The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are written below the second staff.

Life has a soft and silver thread, Nor is it drawn too long; Yet when my vaster hopes persuade, I'm willing to be

This system contains the first four staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the second staff.

gone; I'm willing to be gone, I'm willing to be gone; Yet when my vaster hopes persuade, I'm willing to be gone.

This system contains the next four staves of music. The first staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the second staff.

SOLO. TUTTI. SOLO PIA.

Blessed, blessed, blessed be the Lord for ev - er - more; Blessed be the Lord, blessed be the Lord,

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is also a treble clef with the same key signature and time signature, and it includes the vocal line with lyrics. The third staff is a treble clef with the same key signature and time signature, and it includes a piano accompaniment line. The fourth staff is a bass clef with the same key signature and time signature, and it includes a piano accompaniment line. The lyrics are: "Blessed, blessed, blessed be the Lord for ev - er - more; Blessed be the Lord, blessed be the Lord,".

TUTTI. For.

Blessed be the Lord for ev - er - more, Blessed be the Lord for ev - er - more. Amen, and Amen, A - - men

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C), and it includes the vocal line with lyrics. The second staff is also a treble clef with the same key signature and time signature, and it includes a piano accompaniment line. The third staff is a treble clef with the same key signature and time signature, and it includes a piano accompaniment line. The fourth staff is a bass clef with the same key signature and time signature, and it includes a piano accompaniment line. The lyrics are: "Blessed be the Lord for ev - er - more, Blessed be the Lord for ev - er - more. Amen, and Amen, A - - men".

WE SING HIS LOVE. (Hymn.)

W. Dixon. 171

Andante Affettuoso.

TRIO. MP

CRES.

MF.

1st. time. We sing his love who once was slain, Who soon o'er death re-viv'd a-gain, That all his

2d. time. The saints who now in Je-sus sleep, His own al-migh-ty pow'r shall keep, Till dawns the

PIA. The last time.

saints through him might have E-ter-nal con-quests o'er the grave.

bright il-lus-trions day, When death it-self shall die a-way.

* Any of the Duets or Trios with the Chorus follows them, may be used separately if the whole piece is found too long.

CHORUS. Moderato.

Soon shall the trumpet sound, - - - soon shall the trumpet sound, - - - soon shall the trumpet sound, And

Soon shall the trumpet sound, - - - soon shall the trumpet sound, - - - soon shall the trumpet sound, And

Trumpet.

we shall rise, shall rise, shall rise, shall rise to immor - tal - i - - ty, shall rise to immor - tal - i -

we shall rise, shall rise, shall rise, shall rise to immor - tal - i - - ty, shall rise to immor - tal - i -

ty.

ty.

How loud shall our glad voices sing, When Christ his

This system contains the first four staves of music. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest followed by a half note G4, then a quarter rest, and continues with a series of eighth and sixteenth notes. The second staff is a piano accompaniment with a treble clef, starting with a whole note G4 and followed by a series of chords and moving lines. The third staff is a piano accompaniment with a treble clef, featuring a more active melody with many beamed sixteenth and thirty-second notes. The fourth staff is a piano accompaniment with a bass clef, providing a harmonic foundation with whole and half notes.

Pia.

For,

ris - en saints shall bring; From beds of dust, and si - lent clay, To realms of ev - er - lasting day; From beds of dust, and

Pia.

This system contains the next four staves of music. The first staff is a vocal line with a treble clef, marked 'Pia.' (Piano). It begins with a whole note G4 and continues with a series of half and whole notes. The second staff is a piano accompaniment with a treble clef, marked 'For,'. It features a series of chords and moving lines. The third staff is a piano accompaniment with a treble clef, featuring a series of chords and moving lines. The fourth staff is a piano accompaniment with a bass clef, marked 'Pia.', providing a harmonic foundation with whole and half notes.

WE SING HIS LOVE. Continued.

PP. very slow. For. with spirit. M. P. P. P. very slow. For. with spirit.

silent clay, To realms of ev - er - - lasting day, From beds of dust and silent clay, To realms of ever - lasting day.

Tenor. Duet. 2d Treble.

When Je - sus we in glo - ry meet, Our ut - most joys will be com - plete, When land - ed on that heavn'ly shore,

2d Treble. 1st Treble.

TUTTI.

For.

Death and the curse shall be no more, Death and the curse shall be no more, When land-ed on that heavn'-ly shore,

Death and the curse, Death and the curse, Death and the curse will be no more.

Death and the curse, Death and the curse, Death and the curse, the curse will be no more.

Death and the curse, Death and the curse, Death and the curse will be no more.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are: "Hasten dear Lord the glo - rious day, And this de - light - ful scene dis - - play, Hasten dear Lord the".

Hasten dear Lord the glo - rious day, And this de - light - ful scene dis - - play, Hasten dear Lord the

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are: "glo - rious day, And this de - light - ful scene dis - - play. When all his saints from death shall rise, -".

glo - rious day, And this de - light - ful scene dis - - play. When all his saints from death shall rise, -

Conspiro.

Raptur'd in bliss be - yond the skies, Raptur'd in bliss be - yond the skies. When all thy saints from death shall

Slow.

rise, Raptur'd in bliss, be - yond the skies, Raptur'd in bliss be - yond the skies.

23

Sym. Pia.

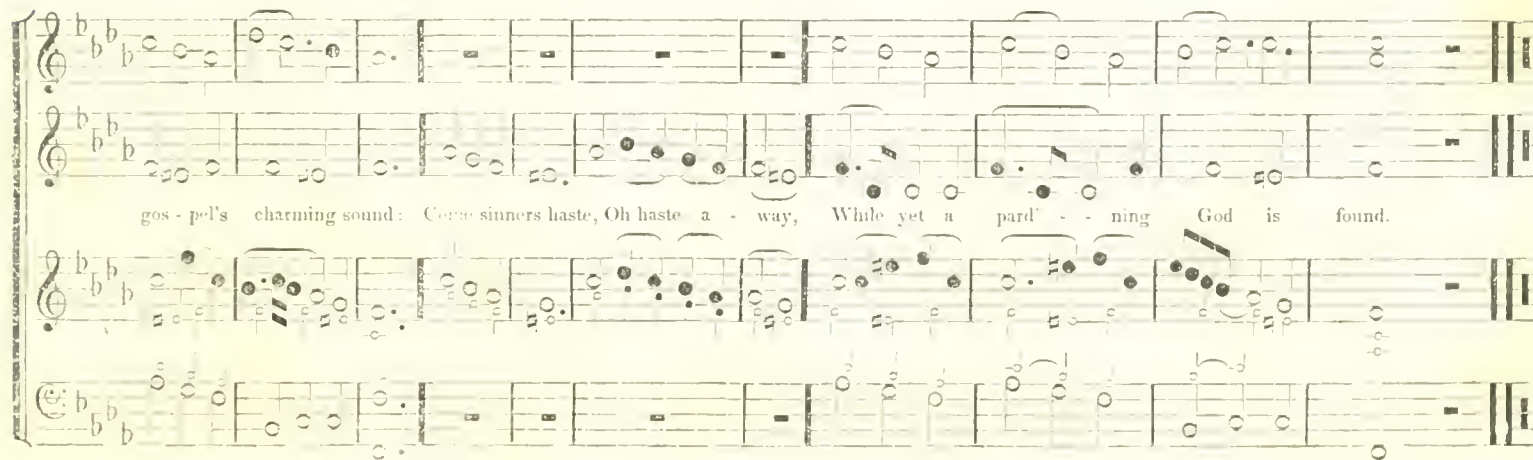
Slow. Affettuoso.

While life pro - longs its pre - cious light, Mercy is found, and peace is giv'n; But soon, ah! soon ap -

Soon borne on time's most rap - id wing, Shall death com - mand you to the grave, Be - fore his bar your



proach - ing night, Shall blot out ev' - ry hope of heav'n; While God in - vites how blest the day, How sweet the spir - its bring, And none be found to hear or save. While God, &c.



gos - pel's charming sound: Come sinners haste, Oh haste a - way, While yet a pard' - ning God is found.

Lord who shall bear that day, so dread, so splen - did, When we shall see thy angel, hov'ring o'er, This sinful

2d. When with a glance th' eternal judge shall sev - - er, Earth's evil spir - its, From the pure and bright, And say to

with hand ex - ten - ded and swear by thee. By thee that time's no more,

world, with hand to heav'n extended, And hear him swear by thee, By thee that time's no more, When earth all earth shall feel thy

2 With hand ex - - tended, And hear him swear by thee by thee that time's no more,

those de - part from me for ever, To these, Come dwell with me, with me in end - less light, When each, and all, and all in

LORD WHO SHALL BEAR THAT DAY.

Continued.

151

For. Pra. For. Pra. For.

fast con - sum - ing ray, Who mighty God, Oh who shall bear that day? Who shall bear that day, who shall bear that day?

silence take their flight.

THIS LIFE'S A DREAM.

(Hymn.)

J. Coale.

This life's a dream, an empty show; But the bright world to which I go, Hath joys sub - stantial and sin - cere, When shall I wake, and

find me there? When shall I wake and find me there? O glorious hope! O blest abode! I shall be near and like my God, And flesh and sin no

P

more control, The sacred pleasures of the soul, The sacred pleasures of the soul.

P.

My flesh, &c.

GRAVE P.

My flesh shall slumber in the ground,

My flesh, &c.

Till the last trumpet's sound,
 Till the last trumpet's joy - ful sound,
 Then burst the chains with

Tempo Primo.

Till the last trumpet's joyful sound,

This block contains the first system of the musical score. It features four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a basso continuo line. The tempo is marked 'Tempo Primo.' and the key signature is one sharp (F#).

sweet surprise, And in my Saviour's image rise, Then burst the chains with sweet surprise, And in my Saviour's image rise, And in my Saviour's image rise.

This block contains the second system of the musical score. It features four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a basso continuo line. The tempo is marked 'Tempo Primo.' and the key signature is one sharp (F#).

TUTTI

SOLO.

PIA.

I will arise, I will a - rise, will a - rise and go to my Father, and will say unto him: Father Father I have sinned, have

PIA.

sinned, I have sinned against Heav'n and before thee, And am no more worthy to be called thy son, And am no more worthy to be called thy son.

BEHOLD THE NARROW BOUND.

(Hymn for new Year.)

T. Clark.

185

SLOW. Duet for 24 Treble or Tenor Voices.

Be - hold, be - hold, my soul, the narrow bound, Behold the narrow bound, That marks the passing year, How swift the weeks complete their round,

Unison.

INS.

This musical system consists of three staves. The top staff is for Treble or Tenor voices, the middle for another set of Treble or Tenor voices, and the bottom for Bass. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the staves, with the word 'Unison.' appearing below the middle staff and 'INS.' below the bottom staff.

How swift the weeks complete their round, How short the months ap - pear, How swift the weeks complete their round, How short the months appear.

Inst.

This musical system also consists of three staves. The top staff is for Treble or Tenor voices, the middle for another set of Treble or Tenor voices, and the bottom for Bass. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the staves, with the word 'Inst.' appearing below the bottom staff.

Solemn.

So fast eternity comes on, So fast e - ter - ni - ty comes on, So fast e - - ter - - ni - ty comes on, And that im-

SLOW.

por - tant day, And that im - por - tant day, When all that mortal life has done, that life has done, God's judgment shall sur - vey.

BENEVOLE THE NARROW BOUND.

Continued.

187

DUETT. 1st. & 2d. Trebles.

Bass & Treble or Tenor.

If mercy smile, let mer - - cy bring, Our wand' - ring wand'ring souls to God, Our wand'ring souls to God, In our af -

flictions we shall sing, If thou wilt bless the rod, In our af - flic - tions we will sing, If thou wilt bless the rod.

So shall their course more grate - - - ful roll, roll, - - - - - grate - ful roll,

So shall their course more grate - ful roll, roll, roll, So shall our course more grate - ful roll, If

So shall their course more grate - - - ful roll, roll, grate - ful roll,

So shall our course more grate - - - ful roll, roll, roll, So shall our course more grate - ful roll,

our
 fu - ture years a - rise; Or that shall bear our willing souls To joy that never dies, our course more
 our course more grateful roll,
 our course more grateful

course more grate - - - ful roll If
 grateful roll, If fu - ture years a - rise, Or this shall bear the willing soul, to joy which nev - er
 roll, roll, grate - ful roll, If
 roll, - - - - grate - ful roll, If

ORG.

or this shall bear the willing soul, To joy which ne - - - ver

dies, or this shall bear our will - - ing soul, To joy which nev - er dies, To joy which ne - ver

or this shall bear the willing soul, To joy that ne - ver 'dies; To joy which ne - - - ver

or this shall bear the willing soul, To joy which never

dies, Or this shall bear the willing soul, To joy which never dies, To joy which nev - - - er dies.

The musical score is written for four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in bass clef with the same key signature. The lyrics are written below the staves, with some words appearing on multiple lines. The score includes various musical notations such as notes, rests, and bar lines. The paper shows signs of age, including some staining and discoloration.

Sym.

Lento.

1. Far, far o'er hill and dell, On the winds stealing, List to the tolling bell, Mournfully pealing
 2. Now thro' the charmed air, Slowly as - - cending, List to the mourner's prayer, Solemnly bending.

3. O'er a Father's dismal tomb, See the orphan bending, From the solemn church-yard's gloom, Hear the dirge ascending.

Tenor. QUINTETTO. After 2d. verse. Sym. Sing 3d. verse in 1st. Solo.

Have mer - cy up - on us O Lord, ac - cor - - ding to thy great mer - cy

Alto.

Have mer - cy up - on us O Lord ac - cor - - ding to thy great mer - cy

2d. Treble.

Have mer - cy up - on us O Lord ac - cor - - ding to thy great mer - cy

1st. Treble

2d. Hark, hark it seems to say, Turn from earth's joys away, To those which ne'er decay, For life is ending.

Bass.

Have mer - - cy up - on us O Lord ac - - cor - ding to thy great mer - cy

1st. Solo continued.

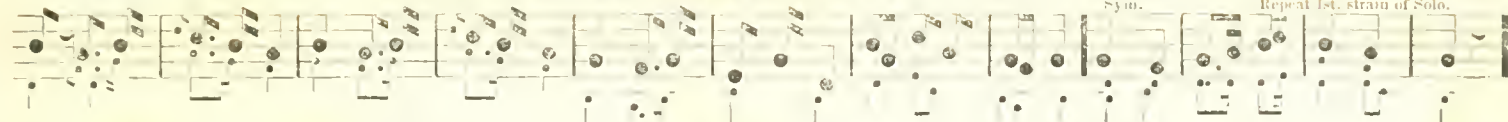
FAR OER HILL AND DEEL.

Continued.

191

7m.

Repeat 1st. strain of Solo.



Hark! hark! it seems to say, As melt those sounds away; So life's best joys decay, Whilst new their feeling.



QUINTETTO.

After Solo O'er a &c.



Hark, hark, it seems to say, How short ambition's sway, Life's joys and friendship's ray, In the dark grave ending.



Grant them eternal rest; Grant them e - - ter - nal rest, O Lord.

So when our mortal ties, Death shall dis - sev - er, Lord may we reach the skies, Where care comes ne - ver; And in e -

ter - nal day, Joining the angel's lay, To our cre - a - tor pay homage for - e - ver, Hal - le lu - ja! A - m.,.

Adagio.

The first system of the musical score consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a series of rests on the first three staves, followed by a melodic line in the fourth staff. The lyrics 'I heard a voice from Heav'n, Saying unto me write' are positioned below the bottom staff. Above the third staff, the lyrics 'Blessed are the dead which die in the Lord' and 'Blessed are the dead which die in the Lord' are written.

I heard a voice from Heav'n, Saying unto me write

Blessed are the dead which die in the Lord Blessed are the dead which die in the Lord

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics 'I heard a voice from Heav'n saying unto me write' are placed below the bottom staff. The lyrics 'Blessed are the dead which die in the Lord from henceforth, from henceforth. I heard a voice from Heav'n' are placed above the third staff.

I heard a voice from Heav'n saying unto me write

Blessed are the dead which die in the Lord from henceforth, from henceforth. I heard a voice from Heav'n

saying unto me write Blessed are the dead which die in the Lord Blessed are the dead which die in the Lord from henceforth. Yea, saith the spirit

This system contains four staves of music. The first two staves are treble clef with a key signature of one flat (B-flat). The third staff is treble clef with a key signature of one flat, and the fourth staff is bass clef with a key signature of one flat. The lyrics are written below the third staff.

That they may rest from their labors Yea, saith the spirit That they may rest from their labors
 That they may rest from their labors from their labors And their works do fol - low them.
 That they may rest from their labors Yea, saith the spirit
 That they may rest from their labors That they may rest from their labors

This system contains four staves of music. The first two staves are treble clef with a key signature of one flat (B-flat). The third staff is treble clef with a key signature of one flat, and the fourth staff is bass clef with a key signature of one flat. The lyrics are written below the staves.

Blessed Blessed Blessed are the dead which die in the Lord from henceforth Blessed are the dead which die in the Lord Blessed are the dead which die in the Lord

This musical system consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are printed below the staves, aligned with the vocal lines.

Diminuendo.

yea saith the spir - it that they may rest from their la - bors may rest may rest from their la - - bors from their labors.

yea saith the spir - it that they may re - - - st from their la - bors may rest may rest from their la - - - bors from their la - bors.

that they may rest from their la - - - bors may rest from their la - bors may rest from their labors

This musical system also consists of four staves with the same key signature and clefs as the first system. It begins with a 'Diminuendo' instruction. The lyrics are printed below the staves. The system concludes with a double bar line.

Grave. Pia.

Weep, weep, Children of Israel weep; 1st. Oh, weep for him the man of God, In yonder grave he's Oh weep,

2d. His doctrines fell like Heaven's rain, His words refresh'd like

Cres.

gone to rest; Soon, man can on - - ly point the sod That flow'rs above his Sacred breast, Soon, man can on - - ly

Heaven's dew, Oh! when shall Is - rael see a - gain A saint, to God, and her, more true, Oh when shall Is - rael

Subject in Deut. XXXIV. 8. A few words altered from the original written by T. Moore, to make them suitable to be sung, on the death of a minister.

Fin. Slow.

point the sod, That flow'rs above his sacred breast. Weep, weep, children of Isra - el.

see again, A saint to God and her more true.

Sym.

This musical score is for the hymn 'Weep Children of Israel'. It features four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Fin. Slow.' and 'Sym.' (Symphony). The lyrics are: 'point the sod, That flow'rs above his sacred breast. Weep, weep, children of Isra - el. see again, A saint to God and her more true.'

THE ETERNAL SHEPHERD.

(Hymn.)

Schinn.

1. What tho' the arm of conq'ring death, Does God's own house invade, What tho' the prophet and the priest Are number'd with the dead. Are number'd with the dead.

2. Th' eternal shepherd still survives, New comfort to impart, His eye still guides us, and his voice, Still an - i - mates our heart, Still animates our heart.

This musical score is for the hymn 'The Eternal Shepherd'. It features four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: '1. What tho' the arm of conq'ring death, Does God's own house invade, What tho' the prophet and the priest Are number'd with the dead. Are number'd with the dead. 2. Th' eternal shepherd still survives, New comfort to impart, His eye still guides us, and his voice, Still an - i - mates our heart, Still animates our heart.'

When the Lord shall build up Zi - - on, He shall ap - pear in his glory.

When the Lord shall build up Zi - - on, He shall ap - pear in his glo - - - ry.

He shall ap - pear in his glory, his glo - - - ry, he shall ap -

When the Lord shall build up Zi - on, He shall ap - pear in his glo - - - ry.

in his glo - - ry, He shall ap - pear in his glo - - - ry.

in his glo - - ry, he shall ap - - pear in his glo - ry, in his glo - - - ry.

pear in his glo - - - ry, He shall ap - pear in his glo - - - ry.

He shall ap - pear

First system of musical notation. Treble and bass staves in G major (one sharp) and 3/4 time. The melody in the treble staff includes a bracketed section. The lyrics "O pray for the" are aligned with the final measures of the system.

Second system of musical notation. Treble and bass staves in G major (one sharp) and 3/4 time. The melody in the treble staff includes a bracketed section. The lyrics "peace of Je - ru - sa - lem; they shall pros - per that love thee, that love thee" are aligned with the notes.

CHORUS. *Slow and soft.*

Chorus section of musical notation. Treble and bass staves in G major (one sharp) and common time (C). The melody in the treble staff includes a bracketed section. The lyrics "Peace be within thy walls, peace be within thy walls, peace" are aligned with the first line. The second line of the chorus includes the lyrics "Peace be within thy walls, peace be within thy walls, peace be within thy walls, and plenteousness within thy pal - a -". The third line of the chorus includes the lyrics "peace be within thy walls, poace be within thy walls,".

WHEN THE LORD. Continued.

Semi Chorus. Slow. and Soft.

Peace be within thy walls,

ces. Sym. O pray for the peace, the peace of Jeru - salem, Peace be within thy walls. Peace be within thy

Peace be within thy walls,

Chorus. Lively. Loud.

and plenteousness with - in thy pal - a - ces, ::

walls, and plen - teousness, with - in thy pal - a - ces.

and plenteous - ness with - in thy pal - a - ces,

Peace be within thy walls.

WHEN THE LORD.

Continued.

201

SOLO TENOR.

This shall be my rest for - - ev - - er, Here will I dwell, for I have a de-

ORG.

light therein, Here will I dwell, for I have a delight therein.

CODA. After repeating the Chorus.

P. Amen, **F.** Amen,

THE LORD IS KING.

(Anthem.)

Ps. xciii.

Chapple.

MAESTOSO.

The Lord is King,

The Lord is King, The Lord is King, The Lord is king, and hath put on glorious apparel, The Lord hath put on glorious apparel, and

Girded himself with strength, and girded, &c. The Lord is King, the Lord is King, the Lord is King, and hath put on glorious ap-

This system contains four staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal staves.

He hath
 parel, the Lord hath put on glorious apparel, and girded himself with strength. P he hath made, the round world so
 He hath made the round world so sure
 He hath made, the round world so

This system continues the musical score with four staves. It includes a repeat sign and a first ending. The lyrics are written below the vocal staves, with some words appearing on multiple lines to align with the notes.

THE LORD IS KING.

Continued.

203

Repeat. F.

Recit. Tenor.

made, the round world so sure, he hath made, the round world so sure, Thy tes - timonies O Lord, are sure very sure;

sure, he hath made the round world so sure that it cannot be mo - - ved. Thy tes - timonies O Lord, are sure very sure;

sure he hath, made the round world so sure so sure,

Ho - li - ness, ho - - li - ness, ho - li - ness be - - cometh thine house, ho - li - ness be - cometh thine house,

Ho - li - ness, Ho - li - ness;

Holi - ness, Holi - - ness, Ho - - li - ness be - cometh thine house, for - ev - er, and ev - er, for - ev - er A -

Holiness, Ho - li - ness, Ho - li - ness,

This system contains four staves of music. The first staff is a treble clef with a key signature of one flat (Bb). The second staff is also a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The music is in 4/4 time and features a variety of note values including quarter, eighth, and half notes, as well as rests. There are repeat signs and a double bar line with repeat dots at the end of the first and second staves.

men, for - ev - er and ev - er for - ev - er A - men, for - ev - er, A - men for - ev - er A - men, A - men, A - men.

Adagio.

This system contains four staves of music. The first staff is a treble clef with a key signature of one flat. The second staff is also a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The music is in 4/4 time and features a variety of note values including quarter, eighth, and half notes, as well as rests. There are repeat signs and a double bar line with repeat dots at the end of the first and second staves. The tempo marking 'Adagio.' is placed above the first staff of the second system.

BEFORE JEHOVH'S AWFUL THRONE.

Dr. Madan.

205

Maestoso.

Be - fore Je - ho - vah's awful throne, Ye na - tions bow with sa - cred joy! Know that the Lord is God a - - lone,

The first system of the musical score is written for four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is marked 'Maestoso'. The lyrics are written below the second and third staves.

Andante

He can cre - ate, and he de - stroy—He can cre - ate, and he de - stroy. His sov' - reign pow'r with - out our aid

The second system of the musical score continues the composition. It is marked 'Andante'. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is marked 'Andante'. The lyrics are written below the second and third staves. There are dynamic markings 'P.' (piano) and 'Trio.' (trio) throughout the system.

Made us of clay, and form'd us men; And when, like wand'ring sheep, we stray'd, He brought us to his fold again—

Con Spirito.

He brought us to his fold again. We'll crowd thy gates with thank - - ful songs, High as the heav'ns our voi - - ces raise,

Tutti F.

And earth, and earth with her ten thou - sand, thou - sand tongues, Shall fill thy courts with sound - ing praise—Shall fill thy courts with

This system contains four staves of music. The first staff is a single melodic line in G major. The second staff is a vocal line with lyrics. The third and fourth staves are a piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#).

sound - ing praise—Shall fill—Shall fill thy courts with sound - ing praise. Wide! wide as the world is thy command,

l'nison.

This system contains four staves of music. The first staff is a single melodic line in G major. The second staff is a vocal line with lyrics. The third and fourth staves are a piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#).

Vast as e - terni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When roll - ing years shall cease to

UNISON.

move, shall cease to move—When roll - ing years shall cease to move—When roll - ing years shall cease to move.

Solo, Treble.

1. Come ye dis - - con - so - late, where' - - er you lan - guish, Come, at the shrine of God, fer - vent - ly kneel,
 2. Joy of the com - fort - less, light of the stray - ing, Hope, when all oth - ers die, fade - less and pure,

Here bring your wounded hearts, here tell your an - guish; Earth has no sorrow that Heav'n cannot heal.
 Here speaks the Com - fort - er, in God's name saying, "Earth has no sorrow that Heav'n cannot cure."

Trio—or Semi-Chorus.

1. Here bring your wounded hearts, here tell your an - guish; Earth has no sorrow that heav'n cannot heal.
 2 Here speaks the Com - fort - er, in God's name say - ing, earth has no sorrow that heav'n cannot cure."

1st. V. God of my life, to thee I call, Af - flict - ed at thy feet I fall, When sorrow's high - - ty

4th. V. Poor though I am, despis'd for - - got, Yet God, my God, for - gets me not: And though my soul he

This system contains the first two staves of the hymn. The first staff is for the first voice (1st. V.) and the second staff is for the fourth voice (4th. V.). Both staves are in G major (one flat) and 4/4 time. The lyrics are written below each staff, with hyphens indicating syllables that span across measures.

1. floods pre - vail, Leave not my trembling soul to fail, Leave not my trembling soul to fail.

4. put to shame, Still will I glo - ry in his name, Still will I glo - ry in his name.

FINE.

This system contains the next two staves of the hymn. The first staff is for the first voice (1.) and the second staff is for the fourth voice (4.). The lyrics continue below each staff. The system concludes with a 'FINE.' marking at the end of the first staff.

2. Friend of the fatherless, and the faint, Where shall I lodge my deep complaint; Where, but with thee, whose

3. Did ev - er mourn - er plead with thee. And thou re - fuse that mourner's plea, Does not the word still.

D. C. After 3d. Verse.

2. o - pen door, In - vites the help - less and the poor, In - vites the help - less and the poor.

3. fix'd re - main, That none shall seek thy face in vain, That none shall seek thy face in vain.

D. C. After 3d. Verse.

TRIO. Slow.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The middle and bottom staves are also treble clefs with the same key signature and time signature. The music is written in a slow, triplet-like rhythm. The lyrics are written below the staves.

Hail, hail, hail sweet cherub char - i - ty, Hail sweet cher - ub char - i - ty, Thou first of virtues, hail, Thou

The second system of the musical score consists of three staves, continuing the melody from the first system. The notation and key signature remain the same. The lyrics continue below the staves.

first of virtues hail, 'Tis thou can'st blend in mis'ry's cup, The soft the balmy cor - dial Hope, 'Tis thou can'st blend in mis'ry's cup,

* These words were a part of an Ode, written by the late Mrs. Rowson, and set to music by the late J. Bray, expressly for the purpose of being performed at the Anniversaries of the Widow and Fatherless Society in Boston.—The limits of this book would not justify publishing the Introduction, being composed of Recitative and Solo.

The soft the balm - y cordial hope, When oth - er comforts fail, When oth - - er comforts fail

Great God of love and light and day, We hum - - bly here our off - 'rings lay, Great God of

love and light and day. We hum - bly here our off - 'rings lay, Before the footstool of thy throne.

Slow.

This system contains four staves of music. The first staff is a vocal line in treble clef with a key signature of one flat (B-flat). The second staff is a vocal line in treble clef, also with a key signature of one flat. The third staff is a vocal line in treble clef with a key signature of one flat. The fourth staff is a piano accompaniment line in bass clef with a key signature of one flat. The lyrics are written below the second staff. The tempo marking 'Slow.' is placed above the third staff.

All that we have, O Lord, are thine, And should we all to Thee resign, And should we all to Thee resign, We on - ly ren - der back thy own.

Ins.

Voice.

This system contains four staves of music. The first staff is a vocal line in treble clef with a key signature of one flat. The second staff is a vocal line in treble clef, also with a key signature of one flat. The third staff is a vocal line in treble clef with a key signature of one flat. The fourth staff is a piano accompaniment line in bass clef with a key signature of one flat. The lyrics are written below the second staff. The tempo marking 'Ins.' is placed above the third staff, and 'Voice.' is placed above the fourth staff.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a simple, hymn-like style with many whole and half notes. The lyrics are written below the vocal staves.

All that we have, O Lord, is thine, And should we all to thee re - sign, We on - - ly ren - der back thy own.

The system concludes with a double bar line and the word "Fine." written at the end of the bottom staff.

The second system of the musical score also consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature remains one flat (B-flat), and the time signature is common time (C). The tempo and mood are indicated as "Largo. Pia." at the beginning of the system. The lyrics continue below the vocal staves. The system concludes with a double bar line and the instruction "Repeat Chorus, Great God." written at the end of the bottom staff.

Largo. Pia.

To soothe and mit - i - gate dis - tress, O make us ever free, And may our hearts in low - li - ness, The glory give to Thee.

Repeat Chorus, Great God.

While friends their gen'rous aid im - part, Ac - cept - - the kind in - ten - tion Lord Ac - cept the kind in - ten - - tion

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the staves, aligned with the notes.

Lord, And crown them with thy love, And crown, and crown them with thy love, Then joy shall tune our humble songs, Till we shall

The second system of the musical score also consists of four staves in the same format as the first. The melody continues from the first system, with the lyrics 'Lord, And crown them with thy love, And crown, and crown them with thy love, Then joy shall tune our humble songs, Till we shall' written below. The score ends with a final note on the treble staff.

join im - mor - tal tongues, In nobler, no - - bler praise a - - bove In nobler praise a - bove, In nobler praise a - bove, Then

joy shall tune our humble songs, our humble songs, Till we shall join im - mor - tal tongues. In nobler no - bler praise a - - bove.

Sing, O heav'n's, and be joy - ful, be joy - ful O earth, break forth in - - to

Sing, O heav'n's, and be joy - ful, be joy - ful O earth, break forth in - to singing, O mountains break

Sing O heav'n's, and be joy - ful, be joy - ful, O earth, break forth in - - to sing - - ing, O

Sing O heav'n's, and be joy - ful, be joy - ful, O earth,

sing - ing, O mountains, break forth in - - to sing - ing, O mountains: the Lord hath comfort - ed, hath comfort - ed his

forth in - - to singing, break forth in - - to sing - ing, O mountains: the Lord hath comfort - ed, hath comfort - ed his

mountains: break forth in - to sing - ing, O moun - - - tains, the Lord hath comfort - ed hath comfort - ed his

break forth in - - to singing, O mountains: the Lord hath comfort - ed, hath comfort - ed his

people he will have mer - cy, he will have mer - cy, mercy on his af - flicted

people, he will have mer - cy, he will have mercy on his af - flicted, Amen Amen.

people, he will have mer - cy he will have mer - cy, mercy on his af - flicted,

people, he will have mer - cy he will have mer - cy on his af - flicted.

OUR FATHER WHO ART IN HEAVEN.

(Lord's Prayer.)

Denman.

Sym. Slow. Pa.

Our Father, who art in heav'n, Hallowed be thy name, Thy kingdom come, thy will be done, On earth as it is in Heav'n,

This musical system consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. The second staff is a piano accompaniment. The third and fourth staves are additional vocal parts, also in G major. The lyrics are written below the second staff.

Give us this day our daily bread, And for give us our trespasses as we for give them that trespass a gainst us:

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the second staff.

and lead us not in - to temptation, but de - liv - er us from ev - il, for thine is the KINGDOM, and the power, and the glory, for

This system contains the first four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

ev - er and ev - er A - - - men.

This system contains the next four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

1st. Sym. Spirituoso.

FF. FF.

SOLO. 1st. V. Soprano. 2d. V. Tenor or Alto.

1. Hark! 'tis the warlike Clar - i - on: On to the bat - tle, Heroes, on, To arms! to arms, re - sound on high. The
 2. Haste to the battle, See the Lord Waves to the clouds his conqu'ring sword, To arms! to arms, I hear the cry. On

BASE Solo. 3d and 4th V.

3. The fierce embattled hosts of hell, Before the dreadful onset fell, To arms, to arms, was once the cry, But
 4. Lo! the white war horse treads them down, I know the rider by his crown, All hail, all hail, his legions cry,

Accompaniment for the above Solo's.

THE BATTLE IS THE LORD'S. Continued.

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P.

Solo after 1st. Sym.
Al Segno. *f*

CHORUS. Tenor.

1. To arms, to arms, re- sound on high, The

2d Treble

2. To arms, to arms, I hear the cry, To

Chorus after Solos.

voice of war and vic - to - ry,
on to bloodless vic - to - ry,

Soprano.

3d To arms, to arms, was once the cry, But


now the trump sounds vic - to - ry.
Je - sus be th' the vic - to - ry.

Base.

4. All hail, all hail, his legions cry, Je-

ff.


Cho. Acc.



1. voice of war and vic - to - ry, To arms, to arms, re - sound on high, The voice of war and vic - to - ry.



2. war and bloodless vic - to - ry, To arms to arms, I hear the cry, To war and bloodless vic - to - ry.



3. now the trump sounds vic - to - ry, To arms, to arms, was once the cry, But now the trump sounds vic - to - ry



4. sus be thine the vic - to - ry, All hail, all hail, his legions cry, Je - sus be thine the vic - to - - ry.

Acc.



SYM. between the verses and at the close.



P. ff.

1. Tho' now the na - tions sit be - neath The dark - ness of o'er - spreading death, God will a - rise, with light di - vine,
 2. Lord spread the tri - umphs of thy grace, Let truth and righteous - ness and peace, In mild and love - ly forms dis - play,

On Zi - on's ho - ly tow'rs to shine, Zion's, Zion's, Zion's holy tow'rs to shine, Zion's, Zion's, Zi - on's, Zion's holy tow'rs to shine.
 The Glo - ries of the lat - ter day, Glories, Glories, Glories of the latter day, Glories, Glories, Glo - ries, Glories of the latter day.

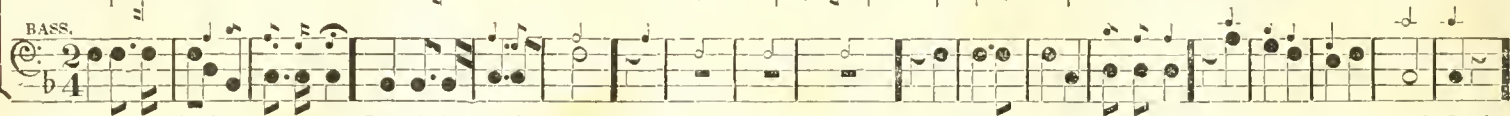
SLOW. Affettuoso.
TENOR.

1. Fall'n is thy throne, O Israel, Silence is o'er the plains. Thy dwellings all lie desolate, Thy dwellings all lie desolate, Thy children weep in chains,
 2. Lord thou didst love Jerusalem, Once she was all thy own, Her love thy fairest heritage, Her love thy fairest heritage, Her pow'r thy glory's throne,

TREBLE.



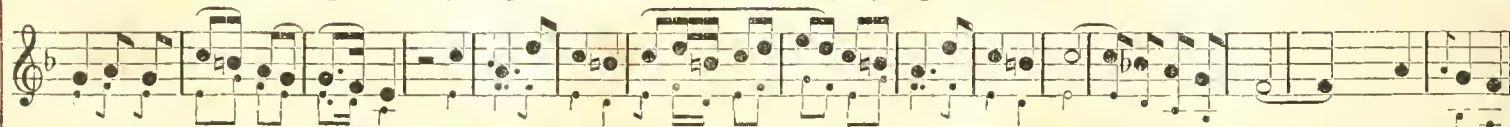
BASS.



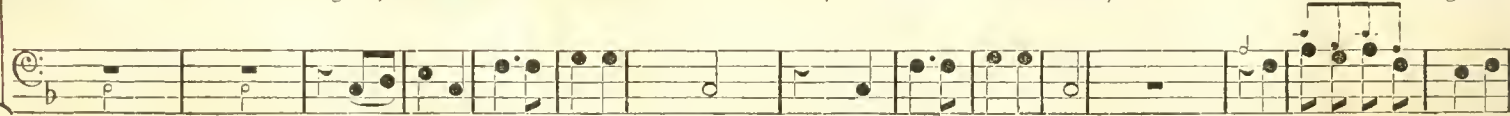
3. Go, saith the Lord, ye conquerors, Steep in her blood your swords, And raze to earth her battlements, And raze to earth her battlements, For they are not the Lord's,



1. Where are the dews that fed thee On Elim's barren sh - - - ore, On Elim's barren shore, That fire from Heav'n which led thee,
 2. Till evil came and blighted, Thy long lov'd olive tr - - - ee, Thy long lov'd olive tree, And Salem's shrines were lighted;



3. Till Zion's mournful daughter, O'er kindred bones shall tre - - - ad, O'er kindred bones shall tread, And Hinnom's vale of slaughter;



1st. fed thee, On Elim's barren shore,
 2d. blighted, Thy long lov'd olive tree,
 3d. daughter, O'er kindred bones shall tread,

1. That fire from heav'n which
 2. And Salem's shrines were
 3. And Hinnom's vale of

The musical score for 'Fallen is thy throne' is written for three parts: Treble, Alto, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The Treble part begins with a melodic line, followed by the Alto and Bass parts. The lyrics are printed below the Treble part. The score includes dynamic markings such as 'Cres.' (Crescendo) and 'Pia.' (Piano).

1. That fire from heav'n which led thee, Now lights thy path no more, - Now lights thy path no more, -
 2. And Salem's shrines were lighted, For other gods than thee, For other gods than thee, - For oth - er gods than thee.

3. And Innocent's vales of slaughter, Shall hide but half her dead, - - - Shall hide but half her dead.

WHY TREMBLING AND SAD.

(Hymn.)

Giardini.

The musical score for 'Why trembling and sad' is written for three parts: Treble, Alto, and Bass. The key signature is one sharp (F-sharp), and the time signature is 3/4. The Treble part begins with a melodic line, followed by the Alto and Bass parts. The lyrics are printed below the Treble part. The score includes dynamic markings such as 'Pia.' (Piano).

1st. verse Piano.

*Why trembling and sad dost thou stand there and mourn, Son of Is - ra - el, the days that can never return? And why do those tear drops of

Yet why dost thou mourn Oh, to gladness a - waken, Tho' Je - hovah this ci - ty of God has for - saken, He pre - serves for his people a
 *The Jews are said during the reign of the Emperor Adrian to have purchased with money from the soldiers the privilege of weeping over the site of Jerusalem, or even of gazing on it at a distance

misery fall, On the mouldering ruins the perishing wall? Was yon city in robes of the heathen now clad, Once the flourish - ing
city more fair, Which the ruthless in - vader no longer shall share, No longer the tear for yon city shall flow, No longer thy

Zion where Judah was glad, And those walls that disjointed and scatter'd now lie, Were they once rear'd to heav'n and hallow'd on high?
bosom the sad sigh be - stow, But night shall be follow'd by glorious day, And sor - row and sighing shall vanish a - way.

DAUGHTER OF ZION.

(Hymn.)

Walker.

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Daughter of Zi - on from the dust, Ex - alt thy fal - len head, Again in thy Re - deem - - - er

A - wake A - wake, put on thy strength, Thy beau - ti - - ful ar - - ray, The day of freedom dawns at

Re - build thy walls, thy bounds enlarge, And send thy her - alds forth, Say to the south give up thy

Thus, tho' the u - - ni - - verse shall burn, And God his works de - - stroy, With songs thy ransom'd shall - - re -

trust, Again in thy Re - deem - er trust, Again in thy Re - deemer trust, He calls thee from the dead.

length, the day of free - dom dawns at length, The day of freedom dawns at length, The Lord's ap - point - ed day.

charge, Say to the South give up - - thy charge, Say to the South give up thy charge, And keep not back O north.

turn, - - - - - With songs thy ransom'd shall return. And ever - last - ing joy.

SYM. Andante.

M. FOR.

DUO. Tenor.

Treble.

Accom.

Ho - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, Blessed is

Ho - san - na, Blessed is he that comes, Ho - sanna, Ho - sanna, Blessed is he that comes,

Pia.

he that comes, he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosan - na, Ho -

He that comes in the name of the Lord, Ho - sanna, blessed is he that comes, Hosanna, Ho - sanna,

musical score for the first system of 'HOSANNA. Continued.' The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are: sanna in the highest, Ho - sanna, Hosanna in the highest, Ho - sanna in the high - - est. Ho - sanna in the high - est, in the highest, Ho - sanna, Ho - sanna, Ho - sanna in the high - est.

musical score for the second system of 'HOSANNA. Continued.' The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are: CHORUS. FOR. blessed is he that comes, P. F. Ho - san - na, blessed, blessed is he that comes, Ho - san - na, bless - ed, blessed is he that comes, Ho - san - na, Ho - - - sanna, Ho - Ho - sanna, blessed is he that comes, Ho - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, Ho - Ho - sanna, blessed, blessed is he that comes, Ho - sanna, Ho - sanna, Ho - sanna, Ho -

F. F. P.

san - na, Ho - san - na, Blessed is he that comes, in the name of the Lord, in the name of the Lord; Ho - san - na, san - na, Ho - sanna, Blessed is he that comes, - - - he that comes in the name of the Lord, in the name of the Lord; Ho - san - na, sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord.

Detailed description: This system contains four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The lyrics are written below the staves, with some words aligned with specific notes and others spanning across measures. The first staff begins with 'san - na, Ho - san - na, Blessed is he that comes, in the name of the Lord, in the name of the Lord; Ho - san - na,'. The second staff continues with 'san - na, Ho - sanna, Blessed is he that comes, - - - he that comes in the name of the Lord, in the name of the Lord; Ho - san - na,'. The third staff continues with 'sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord.' The fourth staff continues the melody in the bass clef.

F.

blessed is he that comes, Ho - san - na, bles - sed is he that comes, Ho - sanna, Ho - sanna in the highest, blessed is he that comes, Ho - sanna, Ho - sanna, Ho - sanna in the highest, Ho - san - na, bles - sed is he that comes, Ho - sanna, Ho - sanna, in the highest,

Detailed description: This system contains four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music continues from the first system. The lyrics are written below the staves. The first staff begins with 'blessed is he that comes, Ho - san - na, bles - sed is he that comes, Ho - sanna, Ho - sanna in the highest,'. The second staff continues with 'blessed is he that comes, Ho - sanna, Ho - sanna, Ho - sanna in the highest,'. The third staff continues with 'Ho - san - na, bles - sed is he that comes, Ho - sanna, Ho - sanna, in the highest,'. The fourth staff continues the melody in the bass clef.

HOSANNA. Continued.

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F. F. PIA.

in the high - est, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - sanna in the

SYM. FOR.

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The tempo is marked 'F. F.' and the dynamics are 'PIA.' and 'SYM. FOR.'.

F. P. F. F.

high - est, Hosan - na in the high - - - est, Ho - sanna in the highest, Ho - san - na in the high - est.

SYM. SYM.

Detailed description: This is the second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The tempo is marked 'F. F.' and the dynamics are 'P.' and 'SYM.'.

Pia.

Duet.

Grave. Sym.

Ins.

Cres. *Pia.* *Dim.* *Cres.*

Cres.

With darkness whelm'd in error lost, On sin's tempestuous ocean

toss'd, While hope withdrew her cheer - ing ray, Des - pair - ing nature sunk away, When lo! to raise a drooping earth, Be-

Voice

Pia. *Retard.*

hold Be - hold a wond' - rous birth, To calm the mind and dry your tears, The ho - - ly babe of life appears.

Behold, behold,

Slow and very soft.
swell.

Cho.

The voice of Joy let nature raise, And pour the grate - ful song of praise, The voice of joy let nature raise, And

And pour the song of praise,

pour the grate - ful song of praise, And pour the grateful song of praise, Hail, hail, hail with a - loud ac - claim the morn,

Unison.

Hail with a - loud ac - claim the morn, The Saviour of the world is born, The Saviour of the world is born,

The Sa - viour of the world is born, The Sa - viour of the world is born, Hail with a loud acclaim the morn,
is born, is born Hail with a - loud acclaim the morn,

Slow.

Hail with a - loud ac - elaim the morn, The Sav - iour of the world is born, is born. A - men. A - men.

SHE WHO LIES HERE.

(Round.)

4 Voices commence alternately, and close at the pause, after the 1st voice has sung each part four times.

She who lies here, the fair and young, The fond de - - - light of ev - 'ry eye, To
Heav'n was call'd, a - - way she sprung, Trans - la - ted to her na - tive sky;
There to re - main a beauteous flow'r, A - gain more love - - - ly sweet to grow, For -
ev - - er there to bloom, In air un - taint - ed by the gales, the gales be - - low

4th Voice ends.
3d Voice ends.
2d Voice ends.
1st Voice ends.

GLORY TO GOD.

(Chorus.)

Rev. C. Gregor.

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The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a series of rests. The second and third staves are also treble clefs with a key signature of one flat and a 3/4 time signature, containing various musical notes and rests. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature, also containing various musical notes and rests.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature, containing various musical notes and rests. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature, containing various musical notes and rests. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature, containing various musical notes and rests. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature, containing various musical notes and rests. The lyrics "Glory to God in the high - - - est, Glo - ry to God in the high - - - est, Glo - ry to God and" are written below the second staff.

This system contains four staves of music. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef with the same key signature. The lyrics are written below the second staff.

peace on earth and peace on earth glo - ry glo - ry glo - ry to God Glo - ry Glo - ry Glo - ry to

This system contains four staves of music, continuing from the first system. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef with the same key signature. The lyrics are written below the second staff.

God and peace on earth and peace on earth, Glo - ry to God Glo - ry to God Glo - ry to God and good will to - ward

men good will to - wards men, good will towards men, good will towards men, Glory, Glory, Glory,

This system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat), containing whole rests for the first six measures and eighth notes for the last three. The second staff is a treble clef with a key signature of one flat, containing a melodic line for the vocal part. The third staff is a treble clef with a key signature of one flat, containing a melodic line for the vocal part. The fourth staff is a bass clef with a key signature of one flat, containing a bass line. The lyrics are written below the second and third staves.

Glory, Glory to God in the high - est, Glory, Glory Glory to God.

This system consists of four staves. The top staff is a treble clef with a key signature of one flat, containing whole rests for the first six measures and eighth notes for the last three. The second staff is a treble clef with a key signature of one flat, containing a melodic line for the vocal part. The third staff is a treble clef with a key signature of one flat, containing a melodic line for the vocal part. The fourth staff is a bass clef with a key signature of one flat, containing a bass line. The lyrics are written below the second and third staves. The word "SLOW." is written above the top staff in the final measures.

Beyond, beyond, the glitt'ring starry skies, Far as th'e - ternal hills, far as th'e - ternal hills; There in the boundless realms of light, Our

The first system of the hymn consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is split between the other three staves. The lyrics are written below the second staff.

dear Redeemer dwells, Our dear Redeem - - er dwells. Im - mor - tal angels, bright and fair, In countless num - bers shine: At his right

The second system of the hymn also consists of four staves. The top two staves are in treble clef with a key signature of two flats and a common time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is split between the other three staves. The lyrics are written below the second staff. A 'Trio' section is indicated above the second staff, starting with a 3/4 time signature.

Hand with gold - en harps, They of - fer songs di - vine, At his right hand with gold - en harps, They of - fer songs di - vine They brought his

This musical system consists of four staves. The top staff is a vocal line in G major (one sharp) with a key signature of one flat (B-flat) and a common time signature. It contains a series of rests followed by a final chord. The second staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature, containing the lyrics. The third and fourth staves are piano accompaniment in G major with a key signature of one flat (B-flat) and a common time signature, featuring a steady eighth-note accompaniment.

Adagio.

chariot from a - bove, To bear him to his throne, Clapp'd their triumphant wings, Clapp'd their triumphant wings and cried, THE GLORIOUS WORK IS DONE.

This musical system consists of four staves. The top staff is a vocal line in G major (one sharp) with a key signature of one flat (B-flat) and a common time signature, marked 'Adagio'. It contains the lyrics. The second staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature, containing the lyrics. The third and fourth staves are piano accompaniment in G major with a key signature of one flat (B-flat) and a common time signature, featuring a steady eighth-note accompaniment.

ON JUDAH'S PLAIN.

A. P. Heinrich.

Slow and Expressive.

TRIO.

TUTTI.

1st. V. On Judah's plain the Minstrel lyre, Is hush'd, for mirth has wing'd her flight, In Zion's courts the ho - ly fire Is quench'd, and sorrow veils the

2d. V. 'Tis Bethl'hem's star! the holy gem, That hail'd the God-head from the skies, 'Tis Bethl'hem's star, the di - a - dem, That tells the con - que - ror shall

Organo sempre legato.

Org. Voice.

night, No lamp il - lumes yon vault-ed way, Save one pale orb that burns a - lone, that burns a - lone.

rise, He ri - ses, and the gol - den choir Of -An - gel minstrels wakes the song, wakes, wakes the song.

1st. That burns a - lone.

Pedals. Ad. Lib.

2d. wakes, wa - - kes the song. - -

8v's to the end.

HOW PLEASING IS THE VOICE.

(Hymn.)

Psalmist.

245

Moderato.

TUTTI.

2d Treble. Trio.

How pleasing is the voice Of God our heav'nly king, Who bids the frost retire, And wakes the lovely spring, Who bids the frost retire And wakes the lovely spring.

The morn with glory crown'd, His hand arrays in smiles, He bids the eve decline, Rejoicing o'er the hills; He bids the sun decline, Rejoicing o'er the hills

DUET.

TUTTI.

DUET.

TUTTI.

Bright suns arise, The mild wind blows, And beauty glows, Thro' earth and skies, Bright suns arise, The mild wind blows, And beauty glows, Thro' earth and skies.

Ins.

Voice.

Ins.

Voice.

The ev'ning breeze, His breath perfumes, His beauty blooms, In flow'rs and trees. The ev'ning breeze His breath perfumes His beauty blooms, In flow'rs and trees.

MAESTOSO. TENOR.

The Lord sit teth a bove the wa ter flood, The Lord sit - teth a-

DUO. BASS.

Ins.

bove the wa ter flood; And the Lord re maineth a King for ev er,

for - ev - er, for - ev - - - - - er, the Lord re - main - eth a King for - ev - er,

for - ev - - - - - er,

Moderato.

CHORUS.

THE LORD SITTETH ABOVE.

Continued.

DUO.

247

The Lord shall give strength unto his people, The Lord shall give strength unto his people, The Lord shall give his

people the blessing of peace, peace peace Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu jah, Hal - le lu jah Halle - Halle . lu jah, Halle-

lu - jah,

lu - jah. The Lord shall give his people the blessing of peace, peace, peace. The Lord shall give his people the blessing of

Hal - le - - lu - jah, Hal - le - lu - jah, Hal -

peace, peace, peace, the blessing of peace. Hal - le - lu - jah, Hal - le - lu - jah, Hal - - - - - le - - lu - - jah, Hal -

Hal - le - - lu . . jah, Hal - le lu jah, Hal -

Detailed description: This is a musical score for a hymn. It consists of two systems of four staves each. The top staff of each system is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staff. The first system begins with 'lu - jah,' followed by 'lu - jah. The Lord shall give his people the blessing of peace, peace, peace. The Lord shall give his people the blessing of'. The second system continues with 'Hal - le - - lu - jah, Hal - le - lu - jah, Hal -' and 'peace, peace, peace, the blessing of peace. Hal - le - lu - jah, Hal - le - lu - jah, Hal - - - - - le - - lu - - jah, Hal -'. The third system concludes with 'Hal - le - - lu . . jah, Hal - le lu jah, Hal -'. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests.

le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah. Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - men, A - men.

le - lu - jah, Halle - lu - jah, Hal - le - lu - jah,

ALL THY WORKS PRAISE THEE.

Kent.

TRIO. for, 2d. Treble or Tenor voices & Bass.

All thy works praise thee O Lord, And thy saints give thanks give thanks unto thee,

All thy works praise thee, O God, All thy works praise thee, And thy saints give thanks give thanks unto thee,

All thy works praise thee, Praise thee All thy works praise thee, O God,

First system of musical notation, consisting of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics are written below the staves.

All thy works praise thee, All thy works praise thee O God, Thy saints give thanks, give thanks, unto thee give thanks un-

All thy works praise thee, All thy works praise thee O God, Thy saints give thanks, give thanks, unto thee give thanks un-

Praise thee praise thee O God, Thy saints give thanks Thy saints give thanks un-

Second system of musical notation, consisting of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics are written below the staves. A 'Sym.' (Symphony) marking is present above the top staff towards the end of the system.

to thee, Thy saints give thanks un - - to thee, Thy saints give thanks un - to thee,

to thee, Thy saints thy saints give thanks un - - to thee, Thy saints give thanks give thanks un - to thee

to thee, Thy saints Thy saints give thanks un - - to thee, Thy saints give thanks give thanks un - to thee

WE WILL REJOICE.

(Chorus.)

Pring.

251

and triumph and triumph triumph

We will rejoice, will re-joice in thy salvation, and tri-umph, and triumph, and triumph, triumph in the name of the Lord our God,

And triumph triumph, triumph,

and triumph triumph, tri-umph triumph in the name of the Lord our

and triumph triumph and tri-umph and triumph and triumph triumph in the name of the Lord our God,

And triumph and triumph, triumph in the name of the Lord our God,

triumph in the name of the Lord our

Adagio.

God, and triumph, triumph, in the name of the Lord our God, The Lord perform all our pe - ti - tions,

This block contains the musical notation for the first system of the hymn. It consists of four staves: two treble clefs and two bass clefs. The music is in common time (C) and features a variety of note values including eighth, quarter, and half notes, as well as rests. The lyrics are written below the staves, with some words like 'pe - ti - tions' hyphenated across measures.

SING UNTO THE LORD. (Sentence.)

Sing, sing un - to the Lord, For he hath done ex - cel - lent things, he hath done ex - cel - lent things, This is

For he hath done ex - cellent

For he hath done

This block contains the musical notation for the second system of the hymn. It consists of four staves: two treble clefs and two bass clefs. The music is in common time (C) and features a variety of note values including eighth, quarter, and half notes, as well as rests. The lyrics are written below the staves, with some words like 'un - to' and 'ex - cellent' hyphenated across measures.

This is known in all, in all the earth, Cry out and shout thou inhabitant of Zion,

known in all the earth, This is known in all the earth, in all the earth, Cry out, cry out, and shout

Cry out and shout thou in - hab - it - - ant of Zion,

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one flat). The second staff is a single melodic line in G major. The third staff is a multi-measure rest for 4 measures, followed by a melodic line. The fourth staff is a multi-measure rest for 4 measures, followed by a melodic line. The lyrics are written below the staves, with some words aligned with specific notes.

Is - - - ra - - el - in the midst of thee in the

For great is the ho - ly one of Is - - - ra - - el in the midst of thee, in the midst of thee,

Is - - - ra - el the Ho - ly one of Is - rael, in the

The second system of the musical score consists of four staves. The top staff is a single melodic line in G major. The second staff is a single melodic line in G major. The third staff is a multi-measure rest for 4 measures, followed by a melodic line. The fourth staff is a multi-measure rest for 4 measures, followed by a melodic line. The lyrics are written below the staves, with some words aligned with specific notes.

Moderato.

With Angels and Archangels Angels and Archangels With Angels and Archangels

With Angels and Arch - - angels With

With Angels and Archangels With Angels and Arch - - - angels With Angels and Archangels

and with all the company the With An - gels and Arch - - - angels and with

And with all the compa - ny of Heav'n the company the compa - ny of Heav'n And with all the

And with all the compa - ny the compa - ny With Angels and Arch - angels and with

We laud and — evermore praising thee, evermore praising thee,
 company of Heav'n We laud and magnify thy glo - rious name, evermore praising thee, evermore praising thee,
 evermore praising thee, evermore praising
 We laud and mag - ni - - fy thy glorious name evermore praising thee evermore praising thee

Forte.
 Evermore praising thee, Evermore praising thee and say - - ing, Ho - - ly Ho - - ly Ho - - ly Lord God of Hosts
 Evermore praising thee, Evermore praising thee and say - - ing, Ho - - ly Ho - - ly Ho - - ly Lord God of Hosts
 thee Evermore praising thee - - and say - - ing, Ho - - ly Ho - - ly Ho - - ly Lord God of Hosts
 Evermore praising thee Evermore praising thee and say - - ing,

Lord God of Hosts, Duet. Cho. Glory be to thee, to thee, O Lord, O Lord most high,

Lord God of Hosts, Heav'n and earth are full of thy glory, Glory be to thee, Glory be to thee, to thee, O Lord most high,

Glory be to thee O Lord most hi - - - gh O Lord most high

to thee O Lord most high

Glo - ry, Glo - ry be to thee, O Lord most high, to thee O Lord, O

Glo - ry, Glo - ry O Lord most high, to thee O Lord, O

Glo - ry be to thee, O Lord most High, to thee O Lord, O

Glo - ry, Glo - ry be to thee, O Lord most high, to thee O Lord, O

Lord most high

Lord most high A - - men A - - men Amen Amen A - men A - - men...

Lord most high

Lord most high

I WILL PRAISE THE LORD.

(Anthem.)

Chapple.

I will praise the Lord, praise the Lord. in the congre - - gation, praise the Lord, in the congre - - ga - tion.

I will praise the Lord, praise the Lord. in the congre - - gation, praise the Lord, in the congre - - ga - tion.

I will praise the Lord, praise the Lord. in the congre - - gation, praise the Lord, in the congre - - ga - tion.

I will praise the Lord, praise the Lord. in the congre - - gation, praise the Lord, in the congre - - ga - tion.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat, containing the vocal melody. The third staff is a treble clef with a key signature of one flat, containing a piano accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a piano accompaniment. The lyrics are written below the second staff.

I will praise the Lord, I will praise the Lord, in the con - gre - - gation, praise the Lord, praise the Lord, in the congre -

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat, containing the vocal melody. The second staff is a treble clef with a key signature of one flat, containing the vocal melody. The third staff is a treble clef with a key signature of one flat, containing a piano accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a piano accompaniment. The lyrics are written below the second staff. The tempo marking 'Adagio' is placed above the top staff.

ga - tion; praise the Lord, praise the Lord, in the con - gre - - ga - - tion; praise the Lord. A - men.

Adagio

1. Arise, ye people, clap the hand, Exult - ing strike the chord; Let ev'ry isle and ev'ry land, Confess th' Almighty Lord.

2. Sing to our God in loud - est strains, Perpet - ual praises sing; O'er earth's wide bound extend his reign, O praise our God and King.

M. Pia. Cres. For.

How awful his mys - terious name, How high advanced his seat! Let ev'ry tongue his praise proclaim, And worship at his feet

And while creation joins around, To raise his honours high, Let heav'n's high train the notes resound, And shake the vaulted sky.

PRAISE THE LORD. (Anthem.)

For.

Musical score for the first system of the anthem. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Praise the Lord, praise the Lord O my soul, and all that is within me praise his ho - ly name. Praise the Lord, praise the Lord,"

Musical score for the second system of the anthem. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "O my soul, and forget not all his bene - fits, Who forgiveth all thy sins, And healeth all thine infirmities, Who

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains whole rests for the first eight measures, followed by a melodic phrase in the last four measures. The second staff is a treble clef with a key signature of one sharp (F#) and contains a continuous melody. The third staff is a treble clef with a key signature of one sharp (F#) and contains a continuous melody. The fourth staff is a bass clef with a key signature of one sharp (F#) and contains a continuous melody. The lyrics are written below the second and third staves.

saveth thy life from de - struction, And crowneth thee with mer - cy and loving kindness. O praise the Lord ye angels of his, O

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a continuous melody. The second staff is a treble clef with a key signature of one sharp (F#) and contains a continuous melody. The third staff is a treble clef with a key signature of one sharp (F#) and contains a continuous melody. The fourth staff is a bass clef with a key signature of one sharp (F#) and contains a continuous melody. The lyrics are written below the second and third staves.

praise him ye that ex - cel in strength, Praise him, ye that ful - fil his commandments and hearken un - to the voice of his word.

O praise the Lord all ye his hosts, Ye servants of his that do his pleas - - ure.

This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

O speak good of the Lord all ye works of his in all pla - - ces of his do - min - ion,

This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

TUTTI. Ad Lib. For.

Praise thou the Lord O my soul, Glory, glory be to the Father, and to the Son, and to the Holy Ghost, As it was in the be-

Cres.

Forte. Staccato.

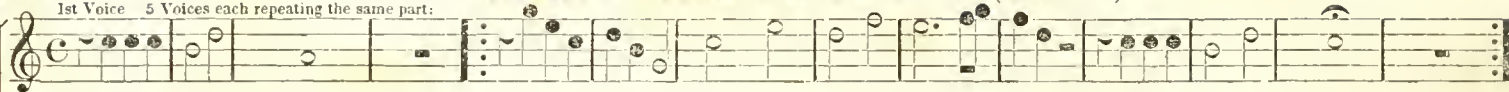
Adagio.

ginning is now and shall be ever - more, world without end, world without end, world without end. A - - men. A - - men.

REMEMBER NOT O LORD.

(Round.)

1st Voice 5 Voices each repeating the same part:



Remember not, O Lord, Remember not, O Lord, our of - fences, our of - fences. Remember not, O Lord,

2d Voice.



O Lord remember not our of - fences, nor those of our forefathers, spare us, spare us, spare us, O Lord remember not our of

2d Voice.



Remember not, O Lord, Remember not O Lord our of - fen - ces, our of - fences, Remember not O

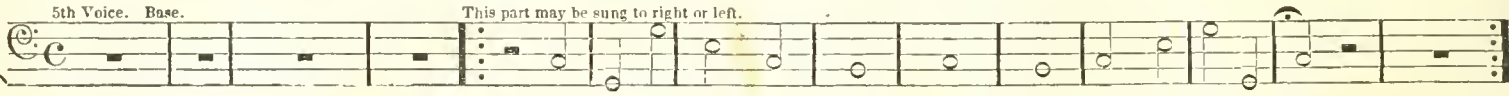
4th Voice.



O Lord remember not our offences, nor those of our forefathers, spare us, spare us, spare us, O

5th Voice. Base.

This part may be sung to right or left.



Spare us, spare Lord, O spare us, spare, O Lord, spare us spare.

FOR GRACE AND SALVATION.

(Round.)

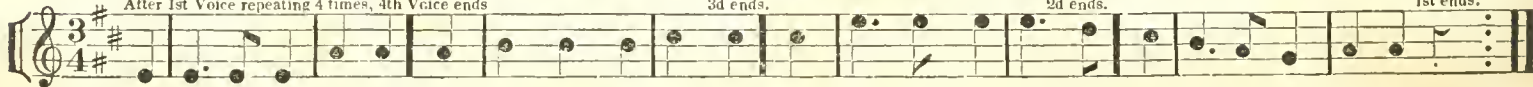
4 Voices commencing the lines alternately.

After 1st Voice repeating 4 times, 4th Voice ends

3d ends.

2d ends.

1st ends.



For grace and - sal - va - tion Thro' Christ our Redeem - er, We'll sing Hal - le - lu - jah, For - ev - er and ev - er.

SING TO THE LORD. Ps. 96.

W. Jackson.

265

1. Sing to the Lord a joy - ful song, Let all in one as - sembled throng Their great Je - hovah's praise resound.

2. Proclaim a - loud, Je - ho - vah reigns, Whose pow'r his glorious works sustain, 'Till time and death shall be no more.

3. For joy let fer - tile vallies sing, The cheerful groves their tribute bring ; The hills, the plains, all nature wake,

DUETT,—"I will always give thanks."—Ps. 31.*

F. Lindley.

I will always give thanks unto the Lord ; give thanks, give thanks un - to the Lord,

I will always give thanks give thanks unto the Lord ; give th - - - - - anks un - to the Lord, I will always give thanks

* This may be sung as an Introduction to the Anthem above.

Sing to the Lord and bless his name, From day to day his praise proclaim, Who us has with sal - va - tion crown'd, To all the world his praise rehearse, His

Let heav'n its sacred joy confess, And heav'nly mirth let earth express, Its loud applause let oceans roar, Thro' all its num'rous isles rejoice, And

The Lord's approach to cel - ebrate, Who now appears in aw - ful state, His progress thro' the earth to make, From thee we live, to thee we call, Hail

DUETT,—"I will always give thanks."

Continued.

I will always give thanks, I will always give thanks un - to the Lord, His praise shall be ev - er, His praise shall be

His praise shall be ev - er, His praise shall be ev - er, His

wonders to the u - - ni-verse. His wonders to the u - - ni-verse.

for his triumph find a voice. And for his triumph find a voice. [1ST AND 2D TIME.] [CODA.]

bounteous, gracious Lord of all. Hail bounteous, gracious Lord of all. Amen.

DUETT,—"I will always give thanks."

Continued.

ev - er, be ev - er, ever in my mouth. His praise shall be ev - er His praise shall be ev - er His praise shall be ever in my mouth.

praise shall be ev - er ever in my mouth. His praise shall be ev - er His praise shall be ev - er His praise shall be ev - er in my mouth.

GIVE THANKS. Anthem.

G. J. Webb.

O give thanks un - to the Lord, call up - on his name; make known his deeds a - mong the people. [Duo. Soprani.]

Sing un - to him, sing psalms unto him,

O give thanks un - to the Lord, call up - on his name; make known his deeds a - mong the people. pia.

This system contains four staves of music. The first three staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words aligned with specific notes. The first staff ends with a double bar line and a repeat sign. The second staff continues the melody. The third staff has a more complex rhythmic pattern. The fourth staff provides a bass line.

Glory ye in his ho - ly name. Let the heart of them rejoice that seek the Lord. Let the heart of them re - joice that seek the Lord.

This system contains four staves of music. The first three staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves. The first staff has a long note for 'Glory'. The second staff has a long note for 'name'. The third staff has a long note for 'Let'. The fourth staff has a long note for 'Lord'. The system ends with a double bar line and a repeat sign.

Duo, Soprani.

Seek ye his face, Seek ye his face for - ever - more.

Let the heart of them rejoice that seek the Lord, Seek ye his face for - ev - er - more.

Seek ye his face for - ev - er for - ever - more.

FOR PIA *Secco* Seek ye his face for - ever - more.

FOR. Seek ye his face for - ever for - ev - er - more.

His judgments are in all the earth, His judgments are in all the earth, He hath remembered his covenant for ever, He hath remembered his

His judgments are in all the earth, His judgments are in all the earth, He hath remembered his covenant for - ever, He hath remembered his

FOR His judgments are in all the earth, His judgments are in all the earth, He hath remembered his covenant for - ever, He hath remembered his

GIVE THANKS.

Continued.

He hath remem - ber - ed his cov - e - nant

cov - e - nant for - ev - er He hath remem - ber - ed his cov - e - nant for - ev - er

He hath remem - bered his cove - nant for - ever,

This system contains three staves of music. The first staff is a vocal line in G major (one flat) with lyrics. The second staff is a vocal line in G major with lyrics. The third staff is a piano accompaniment line in G major with lyrics. The music is in 4/4 time and features various musical notations including notes, rests, and bar lines.

He hath re - niem - ber'd his cov - - - - e - nant for - - ev - er A - - - - MEN.

This system contains three staves of music. The first staff is a vocal line in G major with lyrics. The second staff is a vocal line in G major with lyrics. The third staff is a piano accompaniment line in G major with lyrics. The music is in 4/4 time and features various musical notations including notes, rests, and bar lines. The system concludes with a double bar line and repeat dots.

ANDANTE

SENTENCE.

Music by G. J. Webb.

271

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

The Lord is good is good to all; His ten - der mer - cies are o - - ver all his works. I will

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

speak of the glo - rious hon - or of thy maj - es - ty and of thy won - drous works, thy won - drous works.

The musical score consists of four staves. The first three staves are vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). The fourth staff is a basso continuo part, starting with a bass clef and a key signature of one sharp. The lyrics are written below the staves, corresponding to the notes. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are also some decorative flourishes and ties between notes.

Praise the Lord ev'ry thing that hath breath Praise the Lord Praise the Lord
 Praise the Lord ev'ry thing that hath breath Praise the Lord Praise the Lord
 Praise the Lord let ev'ry thing that hath breath Praise the Lord
 Let ev'ry thing that hath breath Praise the Lord Prai - - - se tho Lord Praise the Lord Praise the Lord praise the Lord.

Let ev'ry thing that hath breath praise the Lord, Praise the Lord Ev'ry thing that hath breath Ev' - ry thing that hath breath praise the Lord

Let ev'ry thing that hath breath Praise the Lord.

Let ev'ry thing that hath breath praise the Lord Let ev - - ry thing that hath breath ev - - ry thing that hath breath praise the Lord

Pr - - aise the Lord Praise the Lord let ev'ry thing that hath breath praise the Lord

Ev'ry thing that hath breath praise the Lord

Ev'ry thing that hath breath praise the Lord Let ev'ry thing that hath breath praise the

Ev'ry thing that hath breath praise the Lord

Lord praise the Lord praise the Lord Let ev' - ry - thing that hath breath praise the Lord Amen Amen Let ev - ry -

thing that hath breath praise the Lord Amen Amen Amen Amen Praise the Lord A - men A - - - men.

The musical score is written for four staves, each with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The lyrics are written below the staves, with some words appearing on multiple staves. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "Lord praise the Lord praise the Lord Let ev' - ry - thing that hath breath praise the Lord Amen Amen Let ev - ry - thing that hath breath praise the Lord Amen Amen Amen Amen Praise the Lord A - men A - - - men."

GOD IS GOODNESS.

T. Williams.

275

Sinner! rouse thee from thy sleep, Wake, and o'er thy folly weep; Raise thy spir - it dark and dead, Jesus waits his light to shed.

Moderato.

God is good - ness, wisdom, pow'r, Love him, praise him, evermore; Let us strive and never cease, Him in ev' - ry - thing to please.

Wake from sleep, arise from death, See the bright and liv - ing path: Watchful tread that path; be wise, Leave thy folly seek the skies.

Holy, Holy, Ho - ly Lord, Live, by heav'n and earth a - dored; Fill'd with thee let all things cry, Glory be to God most high

BEHOLD GOD IS MY SALVATION.

Ch. Zeuner.

MF. Allegro. PIA. Cres. PIA.

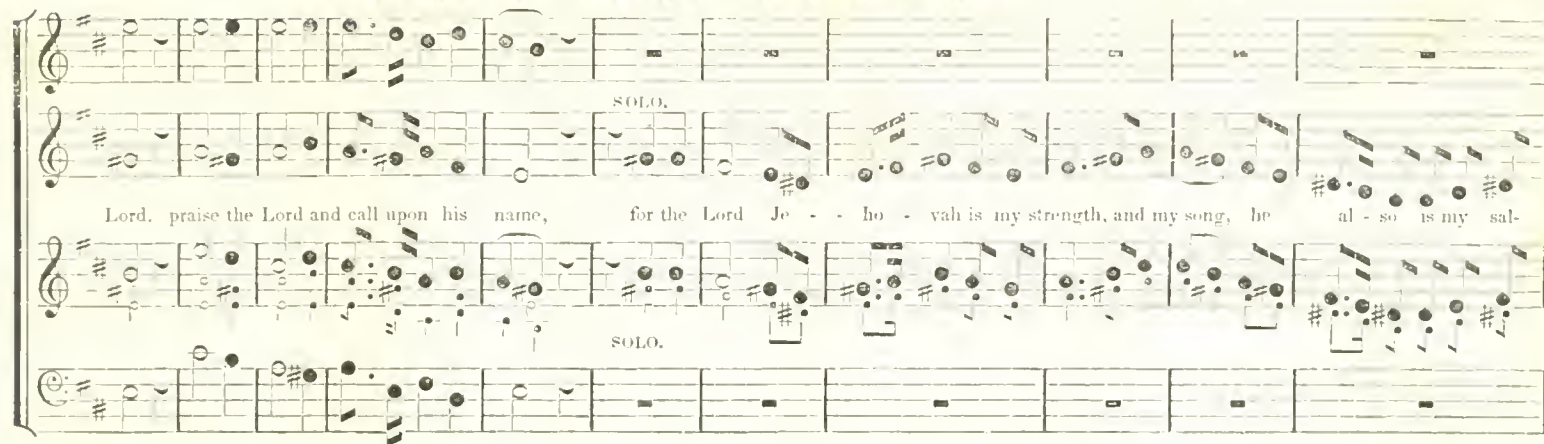
Be - hold, be - hold, God is my sal - vation, I will trust in him, Behold, be - hold, God is my sal - vation, I will

MF. PIA. Cres. PIA.

SOLO For. TUTTI.

trust in him, for the Lord Je - ho - vah is my strength and my song, he al - so is my salva - tion. Praise the

SOLO. For. TUTTI.

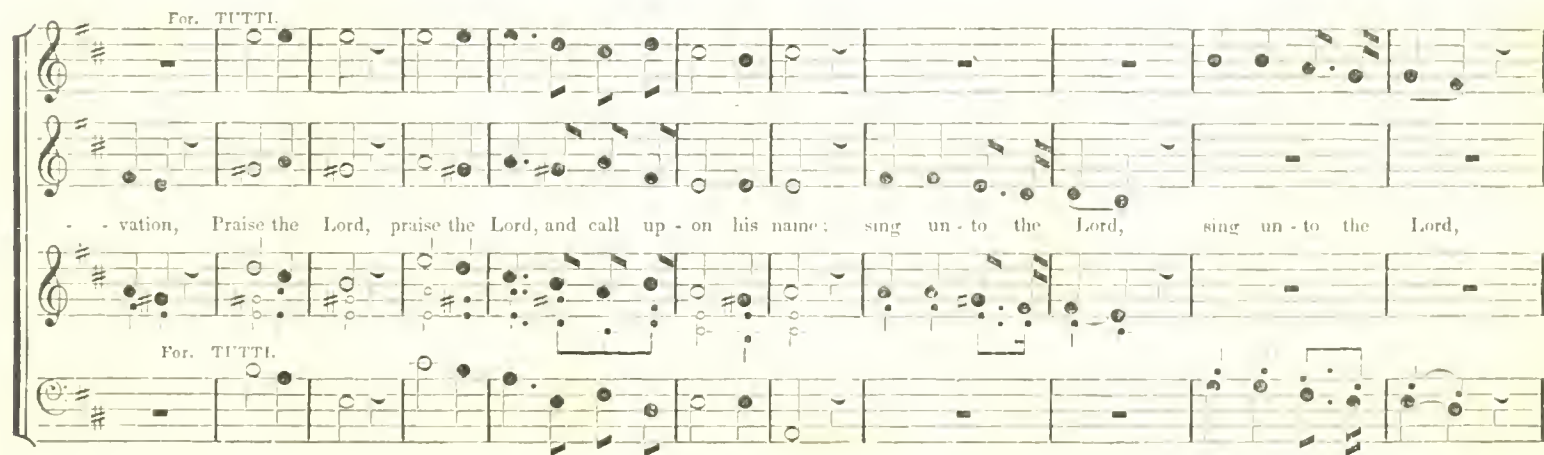


SOLO,

Lord, praise the Lord and call upon his name, for the Lord Je - - ho - vah is my strength, and my song, he al - so is my sal -

SOLO,

For. TUTTI.



- - vation, Praise the Lord, praise the Lord, and call up - on his name: sing un - to the Lord, sing un - to the Lord,

For. TUTTI.

for he hath done ex - cellent things, ex - cellent things, this is known in all the earth, in all the earth, in all the

earth. Cry out and shout, thou in hab - it - ant of Zi - on; Cry out and shout, thou in - hab - it - ant of Zi - on;

for great, great is the Holy One of Is - ra - - - el, for gre - at is the Ho - ly One of Is - ra -

unison.

MF.

- - el, - in the midst of thee, - Behold, behold; God is my sal - vation, I will trust in him; Behold, be - hold,

Pia. *SOLO.*

God is my salvation, I will trust in him, for the Lord Je - ho - vah is my strength and my song, he al - so is my sal - vation.

PIA. *SOLO.*

TUTTI. *SOLO.*

Praise the Lord, praise the Lord, and call upon his name; for the Lord Je - ho - vah is my strength and my song, he al - so is my sal -

TUTTI. *SOLO.*

For. TUTTI.

vation Praise the Lord, praise the Lord, and call upon his name, and call upon his name, sing unto the Lord, and call upon his name,

For. TUTTI.

for he hath done excellent things, excellent things. Cry out and shout thou inhabitant of Zion; cry out and shout, thou in-

MF.

For.

36

For.

Grandioso. Crescend.

hab - i - tant of Zi - - on, Cry out and shout thou in - hab - i - tant of Zi - on! Great is the Ho - - ly one

F.F. MP. P.

of Is - - - ra - el, Great in Is - - ra - - - el, Praise ye the Lord A - - men.

THE GRACE OF OUR LORD.

283

SLOW.

The grace of our Lord Je - sus Christ, And the Love of God and the fellowship of the Holy Ghost, Be with us all Be with us

PIA.

PIA.

PIA. **FOR.** **PIA.** **FOR.** **PIA.** **FOR.** **PIA.**

Be with us all

all evermore, be with us all ev - er - more, Amen, A - men, be with us all ever - more, Amen, A - men.

Be with us all

FOR. **PIA.** **FOR.** **PIA.** **FOR.** **PIA.**

BE JOYFUL IN GOD.

Be joy - ful in God, all ye lands of the earth, O serve him with glad - ness and fear, O serve him with glad - ness and fear.

Come, let us as - cend, my compan - ion and friend, To a taste of the ban - quet di - vine, To a taste of the ban - quet di - vine

The first system of the musical score for 'Be Joyful in God' consists of four staves. The top staff is the vocal melody in treble clef, key of D major (two sharps), and 3/4 time. It contains the lyrics: 'Be joy - ful in God, all ye lands of the earth, O serve him with glad - ness and fear, O serve him with glad - ness and fear.' The second staff continues the vocal melody with the lyrics: 'Come, let us as - cend, my compan - ion and friend, To a taste of the ban - quet di - vine, To a taste of the ban - quet di - vine'. The third and fourth staves provide a piano accompaniment in treble clef, featuring chords and moving lines that support the vocal melody.

Ex - ult in his pres - - ence with mu - sic and mirth, With love and de - votion draw near, With love and de - - vo - tion draw near.

If thine heart be as mine, if for Je - sus it pine, Come up in - to the chariot of love, Come up in - to the cha - riot of love.

The second system of the musical score continues the composition. It also consists of four staves. The top staff contains the lyrics: 'Ex - ult in his pres - - ence with mu - sic and mirth, With love and de - votion draw near, With love and de - - vo - tion draw near.' The second staff continues with: 'If thine heart be as mine, if for Je - sus it pine, Come up in - to the chariot of love, Come up in - to the cha - riot of love.' The third and fourth staves continue the piano accompaniment, maintaining the harmonic and rhythmic structure established in the first system.

Diapasons.

DEATH OF A CHRISTIAN.

A. P. Heinrich.

35

GRAVE.

Ritard. Fute.

P.

LEGATO.

1st. TREBLE. SOLO.

Sweet is the scene when Christians die, When ho - ly souls re - tire to rest, How mildly beams the clo - - sing eye, How

Diap. P.

Base Solo.

gent - ly heaves th' ex - pi - ring breast, heaves th' ex - pi - ring breast,

So fades a summer cloud a -

Swell.

Diapasona.

So gently shuts the eye of day, So dies a wave a - long the shore, So

So gently shuts the eye of day, So dies a wave a - long the shore, So

- - way, So sinks the gale when storms are o'er, So gently shuts the eye of day, So dies a wave a - long, the shore, So

[illegible]

DEATH OF A CHRISTIAN.

Continued.

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[illegible]

rit. *P.*

And where O death, where is thy sting, O grave where is thy

Expressivo, Ritard: And where O death, where is thy sting, O grave where is thy

grave where is thy victory now, And where O death, where is thy sting, O grave where is thy

And where O death, where is thy sting, O grave where is thy

And where O death, where is thy sting, O grave where is thy

Rit. *P.*

Full Organ, a Tempo. *Swell.*

Rit.

The musical score is arranged in seven systems. The first system is for a vocal part in G-flat major (one flat) and 4/4 time, with lyrics 'And where O death, where is thy sting, O grave where is thy'. The second system continues the vocal part with the instruction 'Expressivo, Ritard:' and the same lyrics. The third system introduces a piano accompaniment in the left hand, with lyrics 'grave where is thy victory now, And where O death, where is thy sting, O grave where is thy'. The fourth system continues the piano part with lyrics 'And where O death, where is thy sting, O grave where is thy'. The fifth system continues the piano part with lyrics 'And where O death, where is thy sting, O grave where is thy'. The sixth system continues the piano part with lyrics 'And where O death, where is thy sting, O grave where is thy'. The seventh system features a full organ accompaniment in the left hand, with the instruction 'Full Organ, a Tempo.' and 'Swell.' markings, and ends with a 'Rit.' marking.

DEATH OF A CHRISTIAN. Continued.

289

The musical score is arranged in five systems, each with a vocal line and an organ line. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The organ parts are in bass clef with the same key signature. The lyrics are: "vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting." The score includes dynamic markings such as *P.* (piano), *F.* (forte), and *Retard.* (ritardando). The organ part features a section labeled "Full Organ." and another labeled "Ch. and swell." (Chorus and swell). The page number 37 is located at the bottom left.

vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.

vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.

vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.

vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.

vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.

Full Organ.

Ch. and swell.

37

ANTHEMS, CHORUSES, HYMNS, &c.

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Blessed be the Lord - - -	170	Hosanna, blessed is he that comes -	230	Sing to the Lord - - -	147
Behold the narrow bound - - -	185	I heard a voice from heav'n - - -	193	Sing O Heavens - - -	218
Beyond the starry skies - - -	242	I will arise - - -	184	Sing unto the Lord - - -	252
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Doxologies, C. M. - - -	138	My God the spring - - -	162	The Lord sitteth above - - -	246
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Death of a Christian - - -	285	O give thanks - - -	150	We sing his love - - -	171
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Glory be to the Father - - -	146			Why trembling and sad - - -	227
Glory be to the Father - - -	139			When the Lord shall build up Zion	198
God of my life - - -	210			What though the arm of death - -	197

PSALMS AND HYMNS OF PECULIAR METRES, APPLICABLE TO PARTICULAR TUNES.

<i>a</i> 6's & 4.	<i>b</i> 5's & 6's	<i>c</i> . 7's 6 lines	<i>e</i> 8, 7, 4.	<i>f</i> 8's	<i>g</i> S. P. M.	<i>h</i> C. P. M.	<i>i</i> 10's	<i>k</i> 10's & 11's
<i>W</i> No. 27.	<i>W</i> .	<i>W</i> 4. 71.	<i>W</i> No. 54, 226, 162, 187, 288,	<i>W</i> No. 154	<i>W</i> No. 339, 465,	<i>W</i> s. 12,	<i>W</i> No. 50, 651	<i>W</i> 10, 652
30, 107	s. 102, 106	<i>d</i> 7's & 6's	<i>W</i> s. 25, 60, 91, 111, 173,	<i>W</i> s. 43, 53, 55, 81,	<i>W</i> ps. 92, 122, 133.	152, 217.	<i>W</i> ps. 50, 115	<i>W</i> ps. 50, 93,
<i>W</i> s. 192.	153, or 11s.	<i>W</i> s. 40, 98, 157.	234, 235.	101, 202, 230, 207.			s. 3, 185.	99, s. 214.

W. Winchell's Watts. *W.* Worcester's Watts. *s.* Select Hymn. *No.* number. *P's.* Psalms.

SELECT MUSIC FOR RELIGIOUS WORSHIP.

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Praise God from whom		
Now let the Father	} C. M. St. Martins	138
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